

The Tech.

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MIT, CAMBRIDGE, MASSACHUSETTS

FIVE CENTS



Photo by Dave Tenenbaum

Peace lectures begin; Fuller raps technology

By Bert Halstead

The MIT Lecture Series on World Peace began last Thursday with a lecture by R. Buckminster Fuller on "Technology." The distinguished inventor, creator of the geodesic dome and many other inventions, thanked Kresge for his two-hour talk.

He said peace is a dreamy word, evoking images of children in the arms of their mothers. Even in times of so-called "peace," however, there has always been a winner and a loser. This is because our political systems are predicated on the basic fact of scarcity — there is not enough to go around. Given that fact, somebody has to come out on the short end, and conflict occurs because everyone wants to make sure it is not his

loved ones who suffer.

Fuller attributed the first formulations of these concepts of scarcity, competition, and survival of the fittest to Malthus and Darwin. Karl Marx, he said, agreed with these people, but decided that the workers were the fittest, and all the others merely parasites. Enumerating various advances in modern technology, Fuller then turned to the question, "What did Malthus leave out?" His answer was that all the advances of modern technology had made Malthus' theories invalid.

He then introduced the one word he includes in every lecture — synergy. This word roughly means the interdependence of everything, so he introduced it (Please turn to page 2)

Nader group seeks support

By Norman Sandler and Lee Giguere

An effort to organize students throughout the nation and spur them on to activism in the areas of the environment, consumer protection, and numerous other public problems is underway in the Boston area, after meeting with success in other parts of the country, including the western half of Massachusetts.

Massachusetts Public Interest Research Group East (MASS PIRG EAST) is a student-run and financed non-profit organization which will gain support from member campuses, and through a four dollar per year per student donation from each of the campuses, will be able to hire a full-time staff of approximately 40 persons to represent the concerns of the public, according to originator Ralph Nader.

The project has been widely accepted thus far, and Don Ross, "Nader's Raider" who traveled to MIT last week in hopes of stimulating interest in Eastern Massachusetts, says that in 22 states, 26 to 28 groups have now organized PIRG centers.

The goals of the PIRG groups are that through research, testimony before Senate and governmental hearings, litigation participation, and dissemination of material to the public, the group will play an advocacy role in the public interest.

To support the activities of MASS PIRG EAST, schools in the Greater Boston area are now

petitioning administrations of the respective schools to permit tuition to be increased \$2 per term per student, and that the resultant added revenue be turned over to MASS PIRG EAST. However, the action must first meet the approval of the student body, and any student who feels opposed to such an action on any grounds may receive a refund of the \$4 per year.

Ross said that he has found that although most of the schools which he visits (he had been to 33 schools in four days) have student bodies which claim to be "the most apathetic students you'll find" when the issues of PIRG membership is put to the vote, there is a tremendous rate of acceptance of the idea.

Ross emphatically stated that the main goal of the MASS PIRG EAST was not to simply collect money from the big schools, which he noted as being MIT and Harvard, but the PIRG operation could continue into the school itself, with students and faculty doing PIRG research, with funding being supplied from the fees which are collected. He speculated that MASS PIRG EAST could result in "New England becoming the center of action" for the nation.

In a press conference last week, Nader appeared in Boston to boost the PIRG effort, which Ross said would be completely divested of Nader association when organized.

Nader told reporters that organization has already begun on

Committee to re-examine role of MIT stockholdings

By Norman Sandler

The General Motors proxy fight of April, 1970, which brought confrontation between students, faculty, and members of the Corporation Joint Advisory Committee (CJAC) on what to do with the Institute's vast stockholdings may be long gone and forgotten, but the same underlying question of the proxy fight has again arisen — how can MIT effectively manipulate its holdings in over 100 corporations as to best serve the public interest.

The inherent controversy is known to management and stockholders as "corporate responsibility," the responsibility a large corporation has to the interests and/or needs of the general public.

The involvement with this question which the MIT Corporation is examining is whether a stockholder, as the theoretical owner of a corporation, can initiate a sense of corporate responsibility through the sheer power of its many votes in matters concerning the company which arise at the annual meeting.

The GM-Nader controversy in 1970 attempted to do just this on quite a large scale. At that time, a number of "public interest" proposals were to be voted upon by GM stockholders at the company's annual meeting. The

items covered by these public interest proposals ranged from safer products to minority hiring, and the object of the fight was to persuade large institutions owning GM stock to use their strong influence (in the form of proxy votes) to insure that the measures passed.

The fight involved a group organized by Ralph Nader, the Project on Corporate Responsibility, on a national level, as well as "Campaign GM," an MIT student group which lobbied CJAC and later the Corporation Executive Committee for at least partial support of Nader's efforts by MIT's 290,000 shares of GM stock.

This year's examination of MIT's stockholdings and the influence of those holdings is being done through the Advisory Committee on Shareholder Responsibility, members of the Corporation and others interested in the matter who in the next few months will determine MIT's responsibility and position in the promotion of social responsibility.

A meeting of the Committee on Thursday afternoon included comments from Professor Dan Fenn of the Harvard Business School, speaking in an advisory role to the group, who outlined the Committee's major objectives as "... building social evaluation into an effective investment portfolio" as well as a determination of what social responsibility actually encompasses, as far as MIT is concerned.

The latter objective mentioned by Fenn is the major

issue before the Committee, whose membership involves a wide range of opinions on what the social responsibility is.

Some of the thoughts of members of the Committee were that social responsibility should be judged on the particular corporation's actions toward pollution, product quality and safety (a major issue during the GM controversy), and the hiring policy towards members of minority groups. There were however, political topics which will surely be considered, such as the role a corporation plays in development of the inner-city and the controversial, and very touchy, subject of business relations with the Republic of South Africa, whose discriminating policy of "apartheid" has led many companies to re-examine their level of trade with that country.

The Advisory Committee has discussed all these topics to some extent, but must establish a concrete list of corporate priorities as well as a set of standards for evaluation of a corporation's steps in these areas within the next few months, before the long "proxy-battle and annual meeting" season convenes.

It is apparent that the Committee has come to at least the preliminary conclusion that MIT must promote corporate and social responsibility in some form, through its wide interests in a large number of corporations, although the set and level of "corporate priorities" has not yet been created or decided upon.

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Women's forum views alumnae placement

By Sandy Yulke

The Women's Forum, which proved so successful during IAP, had its first regular term meeting this past Monday. The topic discussed was "Employment Opportunities for Women," the guest speaker being Mr. Robert K. Weatherall, Director of Placement. Weatherall provided some interesting data, and tried to make some suggestions as to how women can try to get better jobs. In particular, he mentioned ways in which women can "make" better jobs for themselves.

To begin with, he recommended that, at the college level, women not major in liberal arts, for they will then end up as frustrated secretaries (this problem has previously been mentioned by many secretaries at MIT who are in exactly this position). Instead, Weatherall continued, women should go into technical fields, where they have a better chance of both employment and advancement. He said that in his office, which deals with the placement of MIT alumni, that the women had not had much trouble in getting jobs; i.e., it is now in vogue to hire women, and MIT alumnae

are benefitting from it. This is not to say that there is no longer any discrimination in the job market; in fact, one MIT alumna is now the subject of a class action by the Massachusetts Commission Against Discrimination.

If a woman does end up as a secretary or in some other similar position, he recommended that she try to improve her job herself; she should take more responsibility and initiative, and try to develop her job into something better. He cited examples of women who have succeeded in real estate, advertising and investments, professions for which "women's intuition" is supposed to make them especially suited.

In preparing his presentation for the Forum, Weatherall noted that he had experienced great difficulties in gathering statistics. Two major sources of information about college graduates in the job market, studies by the National Academy of Science and the Department of Health, Education and Welfare, failed to list women in their indexes except under the category of "wives."

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Don Ross

Photo by Dave Tenenbaum

a number of college campuses in the Greater Boston area, including Wellesley, Simmons, Harvard, and now at MIT.

He was careful to emphasize that the PIRG would be able to present a continual effort, unlike previous student efforts, which as Ross pointed out while at MIT, seem to dissolve at breaks in the academic year.

"We have learned the lessons of the sixties," Nader said, noting the awareness on the part of students of the impact of the systematic approach, such as PIRG.

He continued to emphasize the importance of the trend toward "clinical education," which will be promoted through MASS PIRG EAST. He noted the work-study programs and continual research programs, with which the schools and the efforts of MASS PIRG EAST may become coordinated.

Baker residents angry; complain of costs

By Jim Moody

Baker House will hold a house meeting to consider resigning from the Dormitory Council (Dormcon), the group that officially represents the dormitory system in dealing with the Institute. A petition, mandatorially calling the house meeting, was presented to House President Mark Mitchell last Thursday, carrying the necessary thirty signatures.

The controversy has arisen over the Rate Review Committee, now in the process of reviewing the question of how to meet the rising costs of MIT campus housing. A group of Baker students feel that their interests are not adequately represented on the committee, which now consists of Philip Stoddard, Institute Vice-president in charge of Operations, his assistant, Larry Bishoff, Howard Miller, Director of Housing, his replacement, Eugene Brammer, Art Beals, also of the Housing Office, Deans Richard Sorenson and Kenneth Browning, and four student representatives, George Phillips, Execom Chairman of Ashdown representing the graduate students, Marcia Keyes, President of McCormick, representing women students, Paul Aidala, President of MacGregor, representing the West Campus dorms, and Mike Wilson from East Campus, Chairman of Dormcon, and representing the East Campus dorms. All parties expressed satisfaction that students have been involved "from the word go," as Browning put it.

The Baker group feels that "there is no way that someone from MacGregor can anticipate the problems that Baker has," and that Baker has "nothing in common with other dorms except that we are on the West Campus." The group also feels

that representation on Dormcon "can only hurt us." Aidala, while admitting that he didn't know what it was like to live in Baker, made it clear that Baker will not get the short end of the deal, and stated that "the committee is making policy decisions."

Wilson, Dormcon Chairman, stated that "Baker will not be able to redress any grievances by resigning." He said that one of the conditions for student representation was that there be only four, therefore making it impossible for every dorm to be represented.

Professor M.N. Taksoz, Baker faculty resident, said "It would be a shame if Baker resigns from Dormcon," because "in the long run, a committee is stronger if it represents the entire dormitory system." Beals sees the problem as a "lack of understanding," and said that "getting off Dormcon is only running from the problem."

The Rent Review Committee has had three meetings during the past two weeks, and hopes to make its report to Dormcon and the public sometime within the next three weeks. According to Stoddard, the committee's job is to determine exactly what the costs of running the housing system are, to examine the increases, explore ways of cutting costs, and finally to work out a formula to distribute equitably the rents across campus, this last task being the most difficult.

According to Beals, cost increases for the past six or seven years have been averaged, and added equally to all the rents, thus resulting, for example, in a \$45 increase last year in every rent. This process has, unfortunately, somewhat destroyed the percentage ratio differentials

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Photos by Alice Deanin

Fuller opens peace series

(Continued from page 1)

with a little poem he had written:

"Environment to me must be
Everything that isn't me.
Universe to me must be
All that's me and isn't me!"

Essentially, synergy has to do with aspects of the behavior of a system which cannot be predicted from the nature of the parts. Several examples were given, among them that nothing about an atom says there will be molecules, and nothing about a molecule says there can be protoplasm. The reason man rebels at this idea, Fuller contended, is because he refuses to admit that he cannot explain everything.

Next, he examined our educational system. He criticized it for teaching us to deduce the whole from the parts, rather than the other way around. Another weakness he saw was teaching about perfect planes, solids, spheres, etc., "when physics tells us there are only waves." He said he was led to his discovery of the geodesic dome by considering a "physical" sphere (all points approximately the same distance from the center), rather than the abstract, perfect, mathematical version.

Man, according to Fuller, has "unintelligent conditioned re-


flexes" which persist in spite of scientific proof that they are wrong. For example, we still see the sun as going up and down, though we know that it is just an effect of the earth's rotation. It is possible now, he stated, to provide for everyone on the earth at a high standard of living. The logistics could be resolved by 1985, but first men must get rid of their conditioned reflexes telling them this is not possible.

He stressed that man must take a world view in order to solve these problems, as that idea of "synergy" cropped up again and again. Industrialization has made the worldwide scale the smallest on which the problems can be successfully tackled. However, he warned, politicians

cannot do it, because conflict is the essence of politics. Thus politicians cannot end conflict.

Rather, there is a new generation coming which grew up with technology and has much more awareness of its power. They are convinced the world will work, and, said Fuller, they are right. Our three greatest resources are youth, the spontaneous truth that children come out with before they are told it is not always polite, and what Fuller called "the greatest synergy I know - love." If we dare to use these resources, he concluded, we can have peace.

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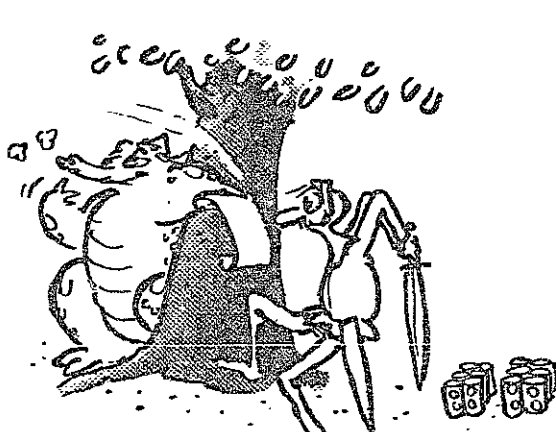
MORE THAN ONCE UPON A TIME



ONCE, A KNIGHT WALKETH ALONG TO RELAX WITH SOME MALT, WHEN HE SPIETH A REPTILIAN APPENDAGE OF ODD DIMENSION...



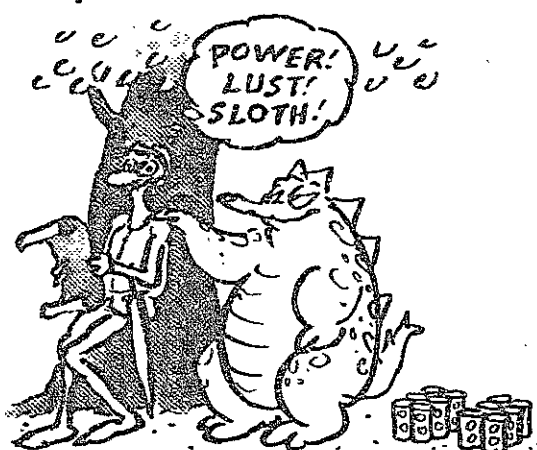
AND WHENCE HE PERCEIVED IT THE LATTER PART OF A DRAGON, DREWETH FORTH HIS SWORD...



WHENCE WITH MUCH APLOMBE, THE DRAGON WITHDRAWETH A SCROLLE...



A SCROLLE THAT TALKETH LOUDLY OF A MARVELOUS SCHOOLE, WHERE THE LOW BECAME HIGH...



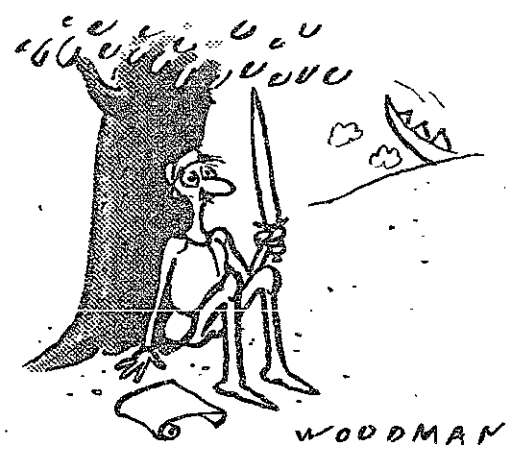
AND SEIZED BY THE THREE SIRENS OF AMBITION, THE KNIGHT BECAME AS ONE UNDER A SPELL...



AND WAS TOLD THAT THE TUITION FOR SUCH A WONDROUS SCHOOLE WAS 2 SIX-PACKS OF SCHAEFER BEERE...



WHEREUPON THE BARGAIN WAS SEALED, AND THE KNIGHT RECEIVED HIS FIRST KINGLY LESSON, THAT BEING TO NAME HIS SWORD...



AND WHILST THE KNIGHT PONDERETH, THE DRAGON RECEDETH, PROVING ONCE AGAIN THE OLD ADAGE THAT TO BE A KING, ONE MUST FIRST BE A FOOLE.

WHEN YOU'RE HAVING MORE THAN ONE

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CJAC asks MIT for Social Responsibility

(Continued from page 1)

This consensus of opinion regarding whether or not MIT should consider corporate responsibility in itself represents a major issue of policy facing the MIT Corporation, if affirmed by the rest of its 86 members. When this is finally settled, it will be even more important for the Corporation to decide exactly how much financial risk MIT can and should take in the name of social responsibility.

In a report which was done last summer at the request of Howard Johnson, then President of the Institute and now Chairman of the Corporation, on "University Investment and Corporate Responsibility," Professor Edward H. Bowman of the Sloan School of Management warned the Advisory Committee on Investment of "over-involvement in externally-aimed activities," as far as MIT is concerned, while promoting the idea of MIT's becoming involved in internally (i.e., educational) aimed activities.

He cites the common view of a businessman that, "When you [the university] can manage the university, then come and tell us how to manage business," and also the statement of Democratic Senator Lee Metcalf of Montana, who in a speech to the Senate said, "University leadership in this area [corporate responsibility] could encourage other institutions... to examine more closely the behavior of corporations in which they own stock..."

This latter statement by Metcalf echoes the opinions of many persons involved with the MIT Corporation's investments and investment decisions, including a report to the Corporation Executive Committee from last year's Subcommittee on Proxy Issues, which stated in part "The

Executive Committee has a responsibility to decide on proxy resolutions involving public policy and social responsibility..."

Kenneth Germeshausen, President of EG&G, one of the original members of the proxy subcommittee, and a member of the Advisory Committee, states that he is "very concerned" about the issue of MIT's role in the promotion of corporate responsibility. He recommends that when it comes time for the actual "social audit" of the corporations involved, that the accomplishments of the company, and not simply the promises, such as the number of Affirmative Action Plans for hiring, be evaluated. He warned "something's going to go wrong badly if we don't pay attention to social responsibility."

Professor F. C. Jones, of the Department of Urban Studies and an MIT Community Fellow, reiterated Germeshausen's sentiments in criticizing certain corporations of making great pledges of assistance for problems such as the cities, but not following up their pledges with any type of action. "The thing that's damning," Jones remarked, "is their [corporations] 'foot-dragging'—that there has been no action on any of the topics discussed except possibly pollution."

The Advisory Committee on Shareholder Responsibility will continue to meet in meetings open to the MIT Community until conclusions are reached on some of the far-reaching issues currently before them, when their report will again go to the Executive Committee of the Corporation, who will again decide the role that MIT will play in the future in promoting social responsibility in the corporations in MIT's investment portfolio.

REGISTER

Photo by Dave Green

Voter registration urged

By Norman Sandler

A major youth-oriented campaign is now underway in the Greater Boston area to register people to vote in both primaries of this year's Presidential election, headed by a non-partisan group known as The Student Vote, a Washington based organization which is spearheading massive voter registration drives throughout the country through regional coordinators.

The kick-off for the Boston area was Saturday, when The Student Vote sponsored a four-hour series of speakers and workshops aimed at educating students of election and voting regulations, as well as keeping them aware of new plans and ideas for mobile registration, door-to-door canvassing, telephone canvassing, and a number of other plans of strategy.

Although aimed at the 18-24 age-old vote, The Student Vote is also soliciting assistance from various other groups, including labor groups and the League of Women Voters.

The national office of the organization is supplying local

and regional groups with all necessary assistance in creating registration drives within the area; however, since voting laws and requirements differ within the states, no uniform set of regulations can be distributed.

Massachusetts, as well as other states with a reasonably high number of college students eligible to vote, has been extremely vague in establishing a set of voting requirements in the past, although through decisions of Attorney General Robert Quinn's office, a uniform set of rules has now been decided upon for the question of requirements for students to vote in Massachusetts in the April 25 Massachusetts Presidential primary and the November Presidential election.

The registration (and also voting requirements) which you must fulfill to vote in Massachusetts are that you are a citizen of the United States, you are at least 18 years old by election day, you have been a resident of Massachusetts for six months before a state or national election or of a particular Massachusetts

city or town for that same length of time for municipal elections, and you have resided in Massachusetts 29 days before a Presidential election.

On the issue of the age-old residency requirement, it should be noted that the intent to stay clause which was used so extensively last year, saying that you must admit never to leave the state, has changed since then. According to a recent decision by the Attorney General's Office, a student may vote in the community he attends school, assuming he maintains a "domicile" there.

For those students who plan to vote in Boston or Cambridge this year, time is of the essence, as registration deadline for the Presidential preference primary is March 25. Registration is now in progress for the upcoming elections, and you may register to vote at the city hall of the city in which you maintain your domicile. It should be noted that some registration clerks are difficult to convince, so it would be advisable to take along some proof of residence, age, etc.

Inequities in housing Baker complaints

(Continued from page 2)

between dorms. This explains present inequities that distress the Baker residents. The Baker group feels that part of their rent should not be used to finance the building and upkeep of the newer dorms (McCorrick, MacGregor, and Burton). Under the present system, not including house tax, the average Baker room costs \$682 a year, and a comparable Burton room, with "all the modern conveniences and facilities that Baker doesn't have," costs only \$800 per year.

Both Browning and Beals emphasized that the committee must do something to correct the rent inequity. Aidala explained the committee philosophy on this point by saying that "rent should be distributed according to consumption," and those who use the facilities should pay for them. He further stated that "Baker couldn't have to pay more because MacGregor's got lounges."

The Committee is still in the process of deliberation, and has not yet considered the dining hall issue. As such, any figures proposed at this time can only be considered as "working" figures, and therefore tentative.

One method of making rents more equitable was explained by Beals and Aidala. Under this plan, drawn up by Art Beals, rents would be divided up on

both a fixed and a variable basis. The fixed costs would be divided up equally throughout the system, with certain adjustments based on the quality of each dorm. The variable costs, such as utilities, would be divided up according to each dorm's usage. The dorms were divided into four levels of quality, with Senior House being the lowest, followed by Ashdown, East Campus, and Baker, followed by MacGregor, and with McCorrick and Burton being at the top of the list. The tentative split, based on fixed costs alone, would be from \$484 to \$566 per year. Bexley, Eastgate, and Westgate are not being figured into this system.

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WE GIVE RESULTS

Forum examines placement

(Continued from page 1)

The big factor in the problems of women in the job market is children. Weatherall pointed out that if women take time off from their careers to have children, they become somewhat out of touch with their field, and therefore encounter difficulty and discouragement when they try to return. Also, a very important way for women to continue

their education has been on a part-time and night-time basis, and unfortunately, the academic world is now frowning on part-time degrees, and therefore, schools are discontinuing their programs. In fact, there is now only one law school in the Boston area that offers a part-time law degree.

Weatherall finished by saying that the opportunities for women were looking up, but

that there would have to be many changes in society (more part-time jobs, and greater flexibility in the working day) before it would be possible for women not to have to make great sacrifices in order to pursue their careers, and even then be given an even break.

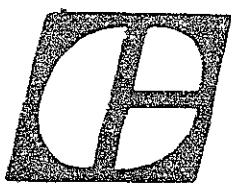
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NOTES

* There will be a meeting for all candidates for UAP, UAVP, the Executive Committee of the Undergraduate Association, and all class offices Tuesday night (Feb. 15) at 7:30 in the Undergraduate Association office (4th floor of the Student Center).

* General meeting for all premedical students to discuss the Premedical Advisory Program on Tuesday, February 15, at 5:00 p.m. in 10-250.

* A lecture-concert on Navajo Indian music and dance, given by Douglas Mitchell of Wesleyan University will be held Tuesday, Feb. 15, 8:00 pm, in the Sala de Puerto Rico.

* Alpha Phi Omega will hold an open meeting for students interested in learning about our chapter and its service program. Refreshments served after the meeting. Wednesday, Feb. 23 at 7:30 pm in the Mezzanine Lounge of the Student Center.

* Help build MIT support for MASS PIRG (Public Interest Research Group) EAST, a Nader-type, fulltime, professional staff representing, sponsored and directed by, and working with college students throughout Eastern Massachusetts. MASS PIRG EAST will engage in research, lobbying, public education, and supervision of student/faculty projects concerning public interest problems such as job discrimination and safety, consumer products, law, government, and the environment. Organizers are needed NOW to interact with students, faculty, administrators, staff, and representatives of other area schools to assure a significant role for MIT in the formation of Mass PIRG East. Meeting: Wednesday, Feb. 16, 3 pm in the Bush Room (10-105), or call Greg Williams, x2212 (leave your name and number if I'm not in).

* Applications for the Urban Legal Services Program (ULSP) Planning Board are available in the Urban Action office, W20-473, and are due Wednesday, Feb. 16. Call x2894 if you have any questions.

* Meeting for everyone interested in growing plants. We will discuss the formation of a plant club, and the organization of plant-related activities at MIT. Wednesday, Feb. 16, 7:30 pm in Student Center room 491. If you are interested but cannot attend, call Howard Hutchins, dl. 8-755 or x3261.

* There will be a meeting of anyone interested in Kaleidoscope, Thursday, 2/17/72, at 7:30 pm in room 400 of the Student Center. Students, faculty, staff, and employees welcome.

* CJAC open meeting Feb. 17, 7:30 pm in the Bush Room: discussion of Northgate and agenda for remainder of the year.

* Spaces are now available in Group I (9-12, MWF, Westgate) of the Technology Nursery School. For information please call Jessie Davies, 491-3634.

UROP

The bio-medical engineers at Boston University Medical Center would like to talk to students about possible projects. Currently this group is tackling: computer monitoring of the critically ill in a fail-safe manner, signal processing of clinically oriented data, telemetry and on-line signal processing by mini-computer, and interactive programming development for diagnosis and retrieval. For more information, please call or visit D. Burmaster, x4849, 20C-231.

Students interested in a research opportunity at the MIT Research Reactor in nuclear reactor engineering and physics, environmental problems of electrical power production, and/or fluid mechanics, should contact Professor Michael W. Golay, Room NW13-222, x5824.

The MIT Press has an IMLAC Computer and display system similar to those within the Cambridge Project and the Architecture Machine Group. Students interested in joining a possible research project there should contact Prof. Nicholas Negroponte, Room 9-518, x5960.

On the basic question of grading

By Lee Giguere

The discussion of the continuation of Freshman Pass/Fail, and the initiation of a Pass/No-Record grading system, slated for tomorrow's faculty meeting, may well be overshadowed by the subsidiary issue of "unofficial" grades. Yet, while the problem posed by demands for "unofficial" grades from freshman subjects is grave, it is important that it not be allowed to overshadow discussion of the merits (as well as the other problems) of Pass/Fail.

In spite of the fact that the demands of medical schools for grades seems to jeopardize the integrity of Pass/Fail, this question is only part of the whole range of concerns that the Pass/Fail and Pass/No-Record proposals raise. What the Committee on Evaluation of Freshman Performance is trying to deal with, it seems, is more than the question of the role of Pass/Fail in easing the adjustment of incoming freshmen to MIT. The heart of their arguments is that the grading system must be made to reflect, ever more accurately, the reality of the educational system it serves. The underlying pressure for the proposal of a No-Record system appears to flow from this desire to reflect, in a more accurate way, the reality of how MIT students conduct themselves.

For example, the CEFP points out that most students are now able to circumvent failing grades by dropping troublesome subjects late in the term — No-Record would simply recognize this, while making the administrative procedures less cumbersome for the student. At the same time, they defend the present procedures for dropping subjects, noting: "We recognize the advantages of having administrative records reflect reality as nearly as possible." The signs that they are concerned with the relationship of grading systems to the overall educational reality is clear.

Further, the CEFP's frequent statement that the freshman year should be treated as something special is only half of the argument for Freshman Pass/Fail. What is implied is the connection that since the year is different, the grading system should reflect the reality of this difference.

The fundamental question that seems to be most on the minds of CEFP members is: "Do grades really reflect learning?" While the question is not raised in their report, which tries to justify its proposals largely with pragmatic arguments, it seems that it is fundamental to the whole question of Pass/Fail vs. ABCDF grading.

The critical, validating assumption behind a quantitative grading system is that learning can be quantized, and that the rate of absorption of these quanta by students can be, so to speak, measured. If knowledge cannot be broken down into discrete, transmittable units, the system breaks down. Further, if there is no really accurate way of measuring the knowledge that students are acquiring, the system breaks down. In either case, of course, grades become meaningless because they are separated from reality.

In what sense is knowledge quantifiable? Traditionally, a course syllabus consisted of a series of well-defined ideas that the instructor chose to transmit to his students. In an engineering or science course these might be formulae describing physical events, in philosophy they might be certain rules of logic, and in history they might be a series of dates and events.

But even in the sciences, the trend seems to be away from the transmission of certain facts towards the acquisition by the pupil of certain techniques. Techniques, however, cannot be memorized the way facts can; to be really useful, they must be assimilated. The student, in effect, must take up the techniques and make them uniquely "his," internalizing them so that they can be used quickly and easily. This means that teaching is no longer simply a matter of transmitting a well-defined body of information; it becomes a much harder task: to encourage the student to think and reason productively for himself.

However, once learning takes on this form, it becomes much harder to determine whether the student has "learned" it. If teaching is viewed simply as the transmission of a body of information, it is a simple matter to determine whether

the student has memorized that body of material. But if teaching is looked on as the inculcation of a body of technique or skills, there is no way of determining with certainty, whether these skills have been internalized. Questions that test the application of techniques to a body of data, whether the data is physical or historical, for example, are much harder to construct than questions which determine the mere acquisition of the same data. For example, if the data used for "test" are too similar to those used in examples, the test no longer measures the acquisition of general techniques but of very specific ones. The problem is complicated by the fact that if techniques are really general, for example, if they attempt to explain the effects of mass transportation on a city, they may not even if properly acquired, always lead to the same conclusions. Testing becomes nearly impossible task.

The result of this is, of course, that quantitative grades are separated from quantitative reality. In order to make them work, artificial systems are devised. But often enough, what happens is that the grades measure, not any real learning but the ability to deal with the artificial grade-assigning system. The grades no longer reflect anything real.

Freshman Pass/Fail, with its denial of quantified evaluations, is an attempt to make the grading system more meaningful by making it represent an evaluation of real learning rather than facility with an artificial system. Meaningful evaluations between students and teachers seem to be better encouraged by the qualitative measures that the CEFP's proposal promotes. Quantitative grades reflect not the internal reality of the educational system but demands imposed on it by outside agencies (like medical schools, for example) who need a way of ranking people easily but are not necessarily concerned with determining what they've internalized.

If grades are to reflect the educational system they serve (and presumably that means the system they are part of), the merits of Pass/No-Record seem to far outweigh those of a quantified ABCDF system.

Letters to The Tech

To the Editor:

Sandra Cohen's report of the February 7 meeting of CEFP (*The Tech*, Feb. 8) has evoked fears among many students; among many preparing to enter medical school — fears that the suppression of "hidden grades" could impair their chances for admission — and fears among the advocates of true pass/fail that the mere existence of hidden grades, and unquestionably their use, would undermine such a system.

The Preprofessional Advising Office, with which I have been working closely, has been preparing a manual to serve as an aid to the medical school applicant, and also as a guide to the Premedical Advisory Council, composed of 24 faculty, administrative and medical people. As soon as we became aware of the report of the CEFP we began to work closely with them in an effort to include in the manual a plan that would, insofar as possible and until a better plan becomes available, allay both fears. Its logistics are as yet to be worked out. Until official action dictates a modification we propose to include the following statement in the manual:

Pass/Fail

Freshman year at MIT is all pass/fail. Some medical schools prefer letter grades or instructors' evaluations to pass/fail grades in specific medical school entrance requirements — particularly in biology and chemistry. You are advised to arrange for some kind of evaluation of your pass/fail. The instructors' comments on the Freshman Evaluation Forms are often inadequate. Ask your instructor to make his evaluation at the end of the semester in which you took the course — when he is best able to do it rather than two or three years later at which time he may have forgotten you or have left the Institute. You should be aware that some subjects may not be organized or taught in a way that provides the instructors with sufficient information to supply a

letter grade, and that the instructor may feel, further, that the supplying of a letter grade is incompatible with the pass/fail spirit of the course.

Inform your premedical advisor about your first year experience at MIT. Arrange for the Preprofessional Advising Office or other designated center to provide him with any evaluations that may have been supplied by instructors. Show him your Freshman Evaluation forms so that he can incorporate pertinent comments in pass/fail graded courses in the letter of reference that he will write for the committee to be sent on to medical schools to which you apply.

Bernard S. Gould
Chairman, Premedical
Advisory Council

An open letter to Benson Snyder:

We are writing to you because we are concerned about the employee grievance procedures of M.I.T., both in general and in the specific case of Valda Maeda. We have read the outline of these procedures given in the *Tech Talk* of January 19 and we have talked to Reay Freve, Valda Maeda, Henry Millon, Larry Susskind, and others, about the Maeda Case. This has led us to the opinions we express here. We note that the policies described in the *Tech Talk* refer only to grievances involving claims of racial or sexual discrimination but we feel any such policy must also cover political discrimination. We understand that the library directors also recognize the lack of any such procedures for their professional personnel.

Our main general concern is that such grievance procedures should contain possibilities of an open hearing for the employee involved, if the employee so wishes. We believe no policy is fair, nor can be considered to have any objectivity, which does not permit this. It is essential that the employee be able to answer accusations and to confront his or her accusers. The present M.I.T. policy, as

outlined in *Tech Talk*, fails to do this. It only involves shifting the case from one administrator to another. Since administrators naturally tend to support each other and all are in the employ of M.I.T. this seems obviously unfair to the employee. We recognize many possible difficulties with an open hearings procedure but none as important as the unfairness of the present system. In this system the jury and the prosecutor are really one and the same.

In the case of Valda Maeda we specifically urge such a hearing. We ask this both for the general principles stated above and because of our state of mind after speaking about the case with the people mentioned above. There are various intertwining strands to this case and each conversation brings up points that require going back to a previous informant. We see no way that we personally can be satisfied that justice is being done without bringing together all the information, and doing it openly.

There is one further point we must make about the Maeda case. The summary firing of her seems unjustified, and seems to have been done vengefully in moment of anger. We plead that she be paid her salary to her termination date in July, regardless of the outcome. But in saying this we do not mean to imply that this alone would be a satisfactory solution. Terminating her contract in July seems unjustified until the case against her has been demonstrated openly.

We urge you to take action quickly on this matter. In fact, we are so concerned about it that we are considering raising it at the next faculty meeting. We would also appreciate knowing your response to our suggestions.

Warren Ambrose
William Watson

(The preceding letter to Dean Snyder, dated January 26, 1972, was given to *The Tech* by Professors Ambrose and Watson — Editor)

Commentary:

Pass/Fail and the medical schools

By Everett Hagen

Professor of Economics and Political Science Everett Hagen is chairman of the Committee on Evaluation of Freshman Performance which is reporting to the faculty Wednesday.)

The understandable desire of some medical schools to have applicants show letter grades in some subjects normally given in the freshman year by M.I.T. students conflicts with the intent and purpose of the freshman Pass/Fail (or No Record) system. The problem has arisen rather suddenly. The Committee on the Evaluation of Freshman Performance does not now have the information on which to base a firm recommendation to the faculty of a proposal to meet the problem.

Among the important purposes of the Pass/Fail system are to free the student to concentrate on subjects of greatest interest to him, to "bunch up" his work when a specific topic excites him, and to explore a greater variety of subjects as a freshman than he would feel free to if he were worrying about a grade point average: in short, to concentrate on education rather than grades. Many students state that the system has served these purposes. On the other hand, medical schools are faced with numbers of applications often twenty and in some instances perhaps fifty times as large as the number of

students they can accept. Many of them may use grade point averages as an initial (or even a final) screening device, and may especially weigh grades in certain subjects in Biology and Chemistry.

The knowledge that letter grades in some freshman subjects, or the bases for computing them, were being kept by instructors and would be transmitted to medical schools would, in the judgment of CEFP members, seriously impair the Pass/Fail system for freshmen who were not sure they would later be applying to medical schools, by causing them to revert to "Cram for that quiz," "Get a good score on that homework set," etc. even though their intellectual interests at

the time might otherwise draw their energies elsewhere. Some members of CEFP fear that the corrupting effect might spread more widely. All members, I believe, recognize that the impairment of the system would be less than if letter grades were kept officially and used for other purposes as well.

The CEFP does not wish to recommend and, I am sure, the faculty does not wish to adopt a procedure that would injure the education or the professional future of any student. If, in this case, someone must be injured, what are the possible choices?

1. Instructors or departmental offices might keep either grades or the basis for assigning grades or evaluations that are close equivalents in Biology, Chemistry, Mathematics, and Physics subjects, and send them to any medical school at the request of the student. No other use whatever should be made of such records; at this time no problem is anticipated except with respect to medical schools. Since it may be feared that some medical schools will discriminate against students who report only Pass in subjects of special interest, without bothering to ask the student to obtain evaluations, under this system anxious students might ask that letter grades be sent to all medical schools, whether or not they had been requested.

2. The same might be done, for grades in Biology and Chemistry subjects only.

3. In order to prevent impairment of the Pass/Fail system, M.I.T. might flatly refuse to give letter grades in any subject, relying on its prestige to offset in whole or part the adverse effect on consideration by medical schools of applications by M.I.T. students. Concomitantly, entering freshmen who think that they may wish to apply to medical school might be advised to postpone Biology and Chemistry subjects until their sophomore year. There might still be some adverse effect. The policy would then have to be justified by the judgment that the beneficial effect for many freshmen outweighed the probable or possible adverse effect for a much smaller number.

This, I suppose, is the solution which most members of CEFP now favor. However, at the present time, no one at M.I.T. knows how serious the medical school problem is. Almost our only firm knowledge is that some medical schools request, and apparently insist, that applicants obtain letter grades for certain subjects. We also know that this year, for the first time, a few CalTech students applying to medical school have had difficulty. CalTech has had freshman Pass/Fail for seven or eight years without any previous difficulty. We are told that some medical schools simply assign grades of B or C to all subjects for which a pass grade is shown. We do not know whether the report is correct, and if is, how many schools do this. We do not know how other medical schools handle applications in which Pass is shown for some subjects (freshman or other), or for specified subjects of special interest.

The CEFP recommendation to the faculty therefore is that a committee be appointed by the President to investigate the problem speedily and report a recommendation to the faculty before the end of this semester. The CEFP and the Pre-Medical advisory Committee are united in a desire to arrive at a solution that will maximize the benefit to M.I.T.

Pass/Fail: a student discussion

The Student Committee on Educational Policy, chaired by Peter Messeri, has prepared the following two-part statement in anticipation of the discussion of freshman Pass/Fail at tomorrow's faculty meeting. — Editor)

the faculty:

Because the Student Committee on Educational Policy (SCEP) has been one of the earliest and strongest supporters of freshman pass-fail, we have reviewed the freshman year trial this fall. We have read the documents which the Committee on the Evaluation of Freshman Performance (CEFP) and the Freshman Advisory Council (FAC) have used in their evaluation. We have also relied heavily on our own experiences and those of our fellow students. We would now like to share with you our observations and position on pass-fail.

Evaluation is still more an art than a science. Consequently, an evaluation of pass-fail, is not going to appeal to the objective sensibility of most MIT people. Yet such is the nature of evaluating freshman pass-fail. Try as one might to fabricate conclusive documentation for the effects of pass-fail, the information available can confirm only the weakest of hypotheses and these only with suspicion. Tomorrow the faculty will have to discuss and probably vote on the continuation of pass-fail. We hope the faculty will on one hand be tolerant of the circumstances under which the evaluation occurred and yet be critically aware of the limits of the empirical data. We would like to illuminate the shortcomings we have found in the data:

1. Though we have a rich supply of statistically significant data, the questions asked are often peripheral to the issues at hand, thus making interpretation of the data highly inferential and ambiguous.

2. There is no control group (due to ethical considerations) or parallel questionnaire (due to oversight?) upon which a conclusive experiment could be conducted.

3. Other changes at MIT, such as the political events of two and three years ago, and curriculum changes in the freshman year, may account for much of the change in atmosphere which many have perceived to occur.

Rather than to dispell belief in the possibility of rational evaluation, we hope to underscore the importance of personal experience and values for this particular case (and all evaluations). Despite the tendency at MIT to shy away from objective criteria, all should realize that, ultimately, this is just what the decision must be based upon. Indeed it is that not we rely on a vote to decide the issue?

The members of SCEP urge that the faculty vote to continue pass-fail as a permanent part of the freshman year without modification except as noted below. We have reached our decision not much on the empirical evidence, which have already indicated is weak, but on our own personal experiences and as to what an education should be. We feel confident that the overwhelming priority of our fellow students would cur. We chose not to explicitly state arguments, since this would amount to a restatement of the insights presented in the CEFP report and what is common knowledge.

The ease with which we considered

pass-fail contrasts markedly with the difficulties posed by the issue of shadow grades. We would have preferred to sidestep the issue, for informed opinion is even more lacking here than with the effects of pass-fail. But the recent article in *The Tech* and the reality that medical schools in some cases are demanding some form of evaluation, if not grades, for certain freshmen courses makes some statement unavoidable.

Again as with the entire question of pass-fail, it is true that data exists, but is it the right data? Are students at a disadvantage if they can not produce their freshman grades? What we have been told is that some schools, Johns Hopkins Medical School being the only one named, require grades in certain subjects, for example chemistry. It is quite vague (except to those applying to medical school who seem to prefer to talk in generalities rather than specifics) as to what are suitable alternatives. Finally, the fact that medical schools prefer grades doesn't necessarily mean that students will be put at a statistical disadvantage in getting into medical school.

As an introduction to our statement on shadow grades, let us point out that we are under-represented by medical students. Let us remember that any uniform grading system will of course have differential effects, both positive and negative, across the entire student population. Certainly freshmen grades must have been felt to have serious detrimental effects upon the learning and the psychological well-being of many freshmen. Therefore, we are aware that our position might put some students in a disadvantageous situation. But what position won't? We would certainly like to minimize the risks to all, but under the circumstances, who could possibly produce such an analysis? Again the decision is more a matter of vested interests and values than objectivity.

Freshman pass-fail must be considered in the totality of the freshman year. For it to work, the freshman must be confident that none of the work he does during his first year will be open for later scrutiny. We feel that the student is very sensitive to this. Even the slightest compromise of this position will lead to a reordering of the student's work in order to maximize his performance in the courses in which evaluations are kept for later purposes.

SCEP assigns the highest priority to maintaining the integrity of the ungraded experience of the freshman year. We strongly urge that no shadow grades or written evaluations be kept of the student's freshman performance after his first year. Let us emphasize that this requires a change in existing procedures. No formal method should exist to reconstruct a grade. To lessen the risks, a statement should be placed in the catalogue appraising both the benefits and risks of freshman pass-fail. MIT should intercede on behalf of students, and explain to graduate schools the importance to MIT of the freshman year.

SCEP's decision is based on the importance we place in maintaining the integrity of the goals of undergraduate education under the strain of external demands. Certainly, members of the faculty and students might question whether this particular issue is compromising the aims

of the undergraduate program. Maybe the debate over this issue is not important. But we cannot overemphasize that there are real pressures, the medical school admissions requirement in this case, which have a corrupting influence on the aims of undergraduate education. We hope that there is a belief in the unique role of undergraduate education which both students and faculty are willing to defend.

The third major issue which will confront the faculty is changing the failing grade to no-record. We urge that the faculty vote to initiate a two year experiment, replacing the failing grade with no record in the freshman year as described in the CEFP report. We also suggest that a procedure be instated through which both students and faculty could register incidents of abuse of no-record. Students and faculty should be able to submit a letter of complaint to the Committee on Academic Performance describing an alleged misuse. This procedure should be specified in registration material sent to freshmen for both semesters and letters should be sent to all instructors with similar information. Such a procedure should not be used to decide the validity of the alleged grievance for a particular case, rather it should become part of the record for use in reviewing the entire trial two years hence.

In closing, we strongly urge that the faculty consider freshman pass-fail not an end to grading reform, but rather a start towards finding an evaluation and grading scheme more to the benefit of both students and faculty in all four years.

To the student:

The vote on the continuation of freshman pass-fail marks the first of a series of votes to be put before the faculty whose outcome will have considerable impact on undergraduate education. Other issues include the continuation of ESG and USSP, and the recommendations of the Rogers' Committee. It is the conviction of the members of the SCEP that students should play an active role in the continuing reform of MIT education. To this end, we, as a group of students, have voiced our position. But we also believe that other students should state their position. Most faculty are willing to hear out the students before coming to a decision. We feel that the most direct way students can affect change at MIT is to seek out their instructors and make their opinions known on various issues of educational policy.

The CEFP proposals:

The CEFP's proposed changes in the wording of *Rules and Regulations of the Faculty*:

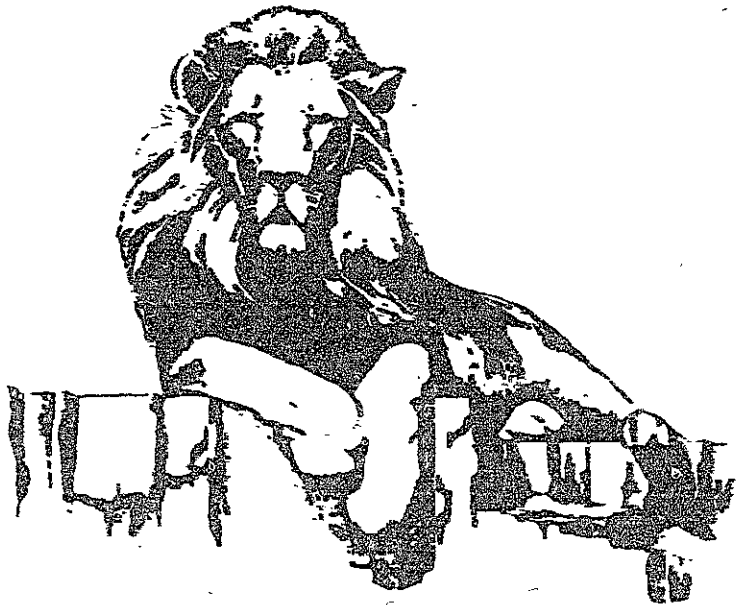
The only grades recorded by the Registrar for freshman students shall be P, subject passed; F, subject failed; or the temporary grades of I, incomplete; O, absent; or OX, absence satisfactorily explained, as described above.

No School, department or teaching subdivision of a department shall keep any record of grades other than P, F, or temporary grades of a student in any subject taken by him when a freshman. During the trial period referred to in the following paragraph, no School, department, or teaching subdivision of a department shall keep a record of grades of F for a student in any subject taken by him when a freshman.

Beginning in the first term 1972-1973, and continuing for a trial period of four semesters, the instructor in charge of any subject shall report to the Registrar "No Record" rather than F for any freshman whose work does not merit a grade of P and who is not receiving one of the temporary grades described above. The permanent record maintained by the Registrar shall exclude any reference to subjects for which the instructor has reported "No Record."

It is the responsibility of each instructor to provide each freshman student with meaningful evaluation of his or her work. This should not be regarded as limited to the written comments on evaluation forms.

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L. Ron Hubbard
Founder of Dianetics
and Scientology

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ARTS

film

Polanski's Macbeth:
"steeped in blood"...

Peter Brook's production of *King Lear* recently completed its run at the Kenmore Square Cinema, and now the same theater is showing another example of the current cinematic propensity for over-produced Shakespeare: Roman Polanski's version of *Macbeth*.

It should be stated at the outset that there is nothing to recommend the film to lovers of Shakespeare, or drama in general for that matter. The acting is about on a par with anything you might find in a good college production, the only difference being that the actors look the part. And, even at that, the production reeks with the atmosphere of *Playboy* (Hugh Hefner being the executive producer); the cinematography is in glossy color, and Lady Macbeth's sleepwalking scene is done (though discretely) in the nude. It seems that Hefner's researchers dug up the fact that Scottish queens of that period slept *au naturel*.

In fact, Polanski's quest for realism supposedly justifies the other notable aspect of the film: the unrelenting portrayal of gory violence. Cinema has apparently come a long way from the days when the camera panned from the drawn bow to an arrow already lodged in some churl's head, or the sword slipped carefully twixt chest and arm. Polanski's film typifies the recent spate of cinematic violence (*Straw Dogs*, *Dirty Harry*, *Clockwork Orange*, etc.) when it portrays with incredible realism axe murders, stabbings, decapitations, hangings, slit throats and bloodied babies in poses that come straight from the photographs of My Lai.

Macbeth could have made an interesting vehicle for such an orgy of violence, with its natural maniacal obsessions with blood and havoc. Paradoxically, it could have raised questions of the morality of dramatic portrayal of violence, internally, as opposed to similar but necessarily *ex post facto* considerations in the likes of *Clockwork Orange*. It might have demonstrated to the audience its own acclimatization to violence even as Macbeth says, "I have supped full with horrors; direness, familiar to my slaughterous thoughts, cannot once start me." But Polanski, so bold in matters of blood and gore, seems

almost to shy away from the directorial functions necessary to make these points. He has the news of the slaughter of MacDuff's family delivered to him in an almost offhand manner, as if he were afraid of slipping into a sophomoric melodrama (which MacDuff proceeds to do, anyway), all of which serves only to make a mockery of the crucial cinematic and dramatic question of whether, indeed, "blood will have blood."

Aside from moral considerations, and neglecting the vapidness of the interpretation, credit must be given to the special effects and, in general, the atmosphere that Polanski has always been able to create readily. With a few exceptions, all the apparitions work well, and the representation of the witches is interesting, if a bit novel. The scene where the witches show Macbeth the succession of kings from Banquo's line is particularly interesting; Polanski manages to convey a truly nightmarish atmosphere without resorting to psychedelia. But Polanski's triumph, such as it is, lies in Macbeth's battle-death scene, where he infuses a terrible irony. No sooner has Macbeth uttered the words, "... I will not yield/ to kiss the ground before young Malcom's feet/ and to be baited with the rabble's curse ..." than he is run through with MacDuff's sword. He staggers up the castle battlements, followed by MacDuff, and finally falls to his knees. MacDuff raises his sword, brings it down on Macbeth's neck, and the head topples to the courtyard below, to fall at Malcom's feet with the lips and eyes still moving convulsively. Macbeth's head is then impaled on a sword and carried through the crowd. There is a shot of the eyes on the decapitated head, still open, and then Polanski cuts to a view through Macbeth's eyes, as if there were still some life left in them. The effect is blood-chilling: we see the soldiers crowding around and jeering, but there is dead silence, except for a distant, high-pitched whine. The view fades, the sound cuts back in, and the audience is suddenly brought back to the life of the courtyard. But Shakespeare's lines must then necessarily seem distant from Polanski's modality of horror; perhaps the lesson to be learned is that such cinematic techniques, however impressive, are simply not compatible with traditional drama.

David Searls

tells Saranoff's betrothed, Raina, "are born fools." When she prattles on about the glories and heroics of leading a cavalry charge, Bluntschli is quick to correct her:

"The first one," she muses ecstatically, "the bravest of the brave!"

Returns Bluntschli, "You should see the poor devil pulling at his horse."

"Why should he pull at his horse?"

"Because it's running away with him, of course: do you suppose the fellow wants to get there before the others and be killed?" Of such performances are heroic legends recorded.

There are exceptions. Saranoff had taken it upon himself to charge the battery, without orders from his commanding officers. He had gone off to war looking for a chance to demonstrate his heroism. The professional observation: "He did it like an operatic tenor. A regular handsome fellow, with flashing eyes and lovely mustache, shouting his

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film

A Clockwork Lemon

Winston Smith, the hero of one of the oldies-but-goodies of the sardonic-look-at-the-future genre, was employed by the Ministry of Truth as a rewriter of history; one wonders if his services might not be useful to the press, for, ironically enough, on both the occasions they have had to review Stanley Kubrick's sardonic-looks-at-the-future, their critics have gone astray on their first tries, and some publications have printed second reviews of the films and pretended that their first hadn't even existed.

The New York critics panned *2001*, with only one important exception, Penelope Gilliat of the *New Yorker* ("I think this must be some kind of great film"). By the following week, seeing that something was wrong — audiences (worse, youthful audiences) seemed to worship the movie, and out-of-town critics were laughing in print at the naivete of their cosmopolitan counterparts — such magazines as *Time* and *Newsweek* reviewed the film a second time.

The critics were ready for *A Clockwork Orange*. No mistakes here; *Newsweek* and *Saturday Review* placed Kubrick on their covers, the New York Critics voted it the best film of the year, and some, in their most serious tone of voice, wrote essays on the spate of violent films that had appeared at year's end, and how important they all were. There were two dissenting voices on *Clockwork*: the

Village Voice's Andrew Sarris, and the *New Yorker*'s Pauline Kael. Sarris was so nasty as to dissent with even the belief that Kubrick's technique was brilliant; Kael, mentioning in passing that Kubrick's overexposed photography and overloud soundtrack did constitute a novel style, but not exactly a desirable one, went on to develop her main thesis: that Kubrick had perverted Burgess' novel, and produced an immoral film that "(sucked) up to the thugs in the audience." (In other reviews, she treated Peckinpah's *Straw Dogs* as the first fascist work of art, and *Dirty Harry* as fascist,

but by no means art.)

There is as yet no way of telling how non-New York critics reacted to *Clockwork Orange*, though the audience at the Boston press screening seemed cool, and the *Globe*'s Kevin Kelly panned it. But New York seems to be getting worried. In this week's *Newsweek* appears a lengthy essay by editor Joseph Morgenstern, prompted, he writes, by the news that, buried deep in the Surgeon General's report on violence is an actual correlation between the viewing of violence, and "aggressive behavior" in children; so Morgenstern quotes MIT's Ithiel De Sola Poole. Morgenstern is alarmed at filmed violence. But it is

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drama

Dramashop stages
Arms and the Man...

Last fall in Harvard Square the curtain rose on a run of *The Trial of the Ratonsville Nine*, a modern play discussing the morality issues involved with opposition to the Vietnam War. The production raised the question of possibilities for presenting anti-war arguments on the stage, and more or less demonstrated that theatre could be an effective vehicle for conveying such sentiments.

Last Thursday, MIT Dramashop opened a two-week run of an anti-war play of a more historical vintage: George Bernard Shaw's *Arms and the Man*. Now the issue becomes a bit more precise: is theatrical comedy an effective way to present anti-war opinions? And for all the entertainment value in this Shaw effort, we would have to decide that the answer is no.

Of course, it took some courage for an Englishman to express any anti-war sentiments at all in the late 1800's. Britain then was at the height of her imperial glory, the product of military effort. Gilbert and Sullivan got a lot of mileage out of their satire of the military establishment, but their musicals, contemporaneous with Shaw's work, did not go so far as to deride military effort itself. Shaw's blurring of his own anti-military sentiment with a heavy barrage of comedy is understandable, but we can all regret that a number of his very fine thoughts couldn't have been more stark. The charge of the 600 at Balaklava during the Crimean War, for example, stirred a tremendous display of patriotic sentiment at home in Britain. *Arms and the Man* has a remarkably similar cavalry charge — Shaw veils the comparison by setting the action within an experienced Bulgarian army, but the point is crystal clear. The charge is magnificent, the talk of Bulgaria, but the cavalry escapes from a certain suicide only because the machine gun battery they are charging was supplied with the long caliber ammunition. And just as the French officer at Balaklava pointed out that the charge was magnificent, but certainly wasn't war, so has Shaw produced a character, tempered by fourteen years of service as a soldier of fortune, to point out the foolishness and folly of charging machine guns with horses. The officer leading the charge, Sergius Saranoff, and the Swiss soldier, Captain Bluntschli, are Shaw's main vehicles for developing the anti-war (at times even anti-heroic) theme.

Bluntschli arrives in the play with a cynicism, bred of years of experience in war. Far from being the worthy stuff of legends, "nine out of ten soldiers," he

Photo by Sheldon Lowenthal



Photos by Roger Goldstein

music

Carly Simon: still anticipating . . .

Last summer, Cat Stevens came into the Music Hall around the time of *Tea for the Tillerman* and "Wild World." On the bill with him was an unknown singer, one Carly Simon. As it turned out, the Cat didn't have one of his better nights, and the tall, lanky female who preceded him put on a truly amazing set, and stole the show.

Things have changed for Carly Simon since then. Shortly thereafter, "That's the Way I Always Heard It Should Be" was released and became a number one hit, followed by her first album, *Carly Simon*. Her second record came out late last year, and both it and the title cut, "Anticipation," became very successful. So now, Carly Simon headlines her own concerts, leaving it for one of her warm-up acts to

follow her path.

Such might just be the case with Harry Chapin, who came on first Friday night at Symphony Hall. Indications from Elektra records tended to indicate that the concert might be the same kind of launching for him as the Cat Stevens gig was for Carly.

As it turned out, Harry Chapin put on a very fine set, even if not enough to shadow the like of a Carly Simon. His accompaniment consisted of a cello, Fender bass, and second guitar (as Harry also plays guitar), and their adept musicianship added a very appealing sound to his fine writing. He sings with a strong, clear voice, reminiscent in style of Livingston Taylor, and he definitely bears watching. Look for Harry Chapin; he should make

it in the music business.

The quality of Friday's concert was one of contrasts, starting from the very beginning. The crowd was a motley combination of teenyboppers (mostly girls), guys and their dates, and a lot of middle-aged folks (including much of the Elektra hierarchy, and many friends and almost in-laws of Carly's). The backing group for her was no less varied, ranging from an acid-rock Bermudan drummer to a kind of pseudo hip-looking and -sounding New York pianist to a balding bass and guitar player. Even with this conglomeration on stage, Carly never seemed to lose complete domination of the evening. With her Amazonian body and rugged simian good looks, she tends to enthrall the audience without ever opening her droopy lips. And when singing, the spell is even more mesmerizing, as her voice is incredible; she is one of the best female singers around.

It seems the only fault to be found with Carly Simon is her choice of material. She can belt out a number with the best of them, as well as maintain the right emotion for the softer songs, and, remarkably enough, the backing band seems to fit together well, giving strong support to her vocals (even though having

the drummer continually beating hell out of the drums gets a bit annoying at times). Yet much of her repertoire seems to clash with her style, possibly in an attempt to gear it towards an older, more "mature" audience. She seems out of place singing a la Astrud Gilberto to a soft bossa nova beat, her cover version of the Beatles' "O-bla-di, O-bla-da" is anemic, and various of her lyrics are simply not well suited to her. But when she finds a song (such as "The Love's Still Growing" or Kris Kristofferson's "I've Got to Have You") that fits into her style, it comes through as a powerful, highly emotional excellent effort. But this occurs on only a small percentage of her material; I was disappointed with *Anticipation* chiefly because of the weakness of so many of the songs. Yet Carly Simon has a brilliant voice, and is a very talented singer; her treatment alone manages to salvage something from a lot of songs that would die at a lesser vocalist's handling. With better writing, she could easily attain the stature of a Carole King or a Joni Mitchell (neither of whom can sing, but who write very well). Only then will Carly Simon fulfill the great anticipation that her early gigs and first album aroused.

Neal Vitale

theatre

Tech Show '72 is dead . . .

Tech Show's search for a student-authored show ground to a halt this week. The board of the MIT Musical Theatre Guild has announced the demise of Tech Show '72. The reason is simple: no script.

The first signs of trouble appeared last November. Despite Institute-wide publicity, only one scenario had been submitted at that time. At the close of competition only a half dozen had been received. Meldman sent the best of these to the Tech Show Board for approval. On the basis of the Board's go-ahead, the freshman author selected tried to flesh out his script during IAP.

The project was abandoned as IAP drew to a close. Following a meeting with the author, the Tech Show management announced that it had not been possible to develop the story-line to a point where production was feasible. Attempts to obtain an alternate script were no more successful.

Current plans call for production of a Broadway script under the aegis of the

Musical Theatre Guild. Guild president Michael Morris stated that the production will not carry the Tech Show title since it will not be a Tech script. Morris will assume responsibility for the show.

Scripts now under consideration include *Kismet* and *Kiss Me Kate*, while *Company* and *1776* have already been passed off in the face of difficulties in obtaining rights. The Guild faces the challenge of bringing in a show good enough to revive the flagging interest in musical theatre at MIT while staying within a price the Guild can afford.

While Morris is working on the Broadway production, Meldman is trying to revive Tech Show for next year. He intends to mount a publicity campaign to obtain scripts before the end of the term. In April he will begin to solicit scenarios in earnest, and by the beginning of the fall term he expects to have a working script.

Tech Show is dead for 1972. Whether it will return in '73 depends on the success of the Music Guild's plans for a Broadway production — and on Meldman's success in obtaining a script in the year to come.

Jon Tyler

drama

Dramashop, from page 7

war cry and charging like Don Quixote at the windmills. We did laugh."

And the whole experience was enough to shake Saranoff of his worshipful military idealism. Welcomed back as a hero, he shock's Raina's family with news of his resignation from the army. "Soldiering . . . is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. That is the whole secret of successful fighting." His observation of the discipline necessary to keep his men behaving as an effective military unit — "if one of them is man enough to spit in my face for insulting him, I'll buy his discharge and give him a pension." The final conclusion — "Oh, war! war! the dream of patriots and heroes! A fraud, Bluntschli. A hollow sham..."

But for all the pointed remarks, *Arms and the Man* is not quite effective in portraying the author's anti-war feelings. The mood is too light for a forceful treatment of so serious a subject. *The King of Hearts* is another production that approaches war obliquely, but it is much more successful by virtue of the setting — an insane asylum. The comedy is dampened somewhat by the pathos of the scene; the audience never reaches so high

a pitch of enthusiasm that the message is lost.

As for the Dramashop performance itself, the inexperience of the student performers has not prevented them from doing justice to Shaw's work. The casting of Bluntschli and Saranoff was successful, and Bruce Schwartz turns in an excellent performance as Major Petkoff, Raina's father and Sergius's commander. Though Petkoff had at least the level headedness to recognize Saranoff's charge for the foolishness it was, compared with Bluntschli's easy competence, he is still a child when it comes to military matters. Additionally, he holds the slightly comic position of the most cultured man in Bulgaria, and Schwartz handles both the military and cultural naivete to perfection.

The relative inexperience of student performers has not prevented Dramashop from doing justice to Shaw's work. The casting of Bluntschli (Paul Pangaro) and Saranoff (Philip Bertoni) was successful, and Bruce Schwartz turns in an excellent performance as Major Petkoff, Raina's father and Sergius' commander. Though Petkoff has the level headedness to recognize Saranoff's charge for the foolishness it was, compared with Bluntschli's easy military competence he is still a child

film

Pocket Money is small change . . .

Who would have thought it possible? How could Lee Marvin (of *Cat Ballou* fame) and Paul Newman (of *Sundance Kid* fame) star together in a poor western movie? Easily done: just pick an average script, and an average director, add in some Muzak background and poor photography. Put them all together and you have *Pocket Money*, which has to be the biggest disappointment in a long time.

Hollywood, for the most part, has gone a long way towards forgetting its inglorious past. Only a very few rare actors are allowed to work in "star vehicles": mediocre pictures whose only

redeeming feature is the name on the marquee. Liz Taylor and Richard Burton proved the bankruptcy of that concept in the middle sixties, so that today's stars tend to look for films that really have something to offer. Marvin and Newman after a string of hits, seem to have suffered simultaneous lapses of judgment in electing to appear in this film. But after all, how can you lose with a western starring Lee Marvin and Paul Newman?

It was an obvious piece of business to cast Lee Marvin as the drunken sage leading his younger cohort through trial and tribulation. It is quite another matter to cast Paul Newman as an insecure young man, fumbling his way through life, and talking in a slightly higher voice than has been his past custom. None of Newman's usual tools are allowed him: no super-cool, no feminine conquest (almost no women at all in this film), no outstanding tongue-in-cheek lines.

As a matter of fact, Newman has no worthwhile lines to deliver, and neither does anyone else. This modern day tale of horses, cattle, Mexico and quarantine has all the drama and excitement of a calculus book, and about the same level of character development. It drags agonizingly from Nogales to Phoenix to Anywhere, Mexico, occasionally offering a tantalizing hint of plot or a possibly noteworthy character, who then recedes rapidly into the background, never to be seen again. It is as if the scriptwriter had merely taken the original book and left out every other chapter, while attempting to introduce all of the characters, if only for a moment.

The photography of this film is not worthy in its lack of quality. Nearly one-half of the location shots were badly over-exposed, and there were too frequent occasions of sun glaring into the lens. Carole King does the theme song *Pocket Money*, but after that the infrequent music is strictly TJB-style muzak or 1950 soap opera mood change.

A film like this, with stars like these might have been hot stuff at one time but the audiences have grown up, and it is unlikely to go very far. Maybe, someday Hollywood will grow up (for good) too.

P.E. Schindler, Jr.



Photo by Sheldon Lowenthal

when it comes to military matters. Additionally, he holds the slightly comic position of the most cultured man in Bulgaria, and Schwartz handles the military and cultural naivete to perfection.

Arms and the Man has two more performances this coming weekend. It compares well with much of the comedy on movie screens around Boston, and it's certainly much more convenient.

Alex Makowski

film

Clockwork, from page 7

somewhat late for New York to voice its concern.

Anthony Burgess' *Orange* is set in a world only a few years from now, very much like an England beset by gangs of its youth, gangs not unlike the Mods and Rockers who attracted the press' attention a few years ago. Burgess writes of a society that has lost its freedom to a subliminal totalitarianism that is typically Western, whose citizens, their basic survival needs easily enough satisfied, have themselves been reduced to mechanisms, incapable of choice, with a morality born not of freedom, but of behavior norms and law. In this society, even the violence indulged in by "juvenile delinquents" is mechanical.

The book takes one such automated JD, Alex, and follows his "ultra-violence" until he kills a woman, is caught, placed in prison, and finally subjected to a conditioning technique that makes a "good" robot of him and gets him released. Back in the society, he meets all those whom he has wronged (in a series of incidents that would be implausible were the film not a fable), suffers retribution at their hands, and is driven to attempt suicide; at this, the society, outraged at the conditioning process, demands that Alex be de-conditioned. The book is then a series of ironies, in which a society of robotized men makes a robot of an already mechanical rebel, and then desires to change him back. There is not one free human being in this society, not one person whose actions arise from considerations of "moral choice," that is, of a humanism born perhaps of early Christian ethics.

Kubrick's movie is somewhat different. While in his interviews he indicates that he was desirous of depicting rather darkly a society in which *all* are robots, mechanically performing "good or evil acts," his film has rather a different effect, for it seems to play for sympathy for Alex, and even claims at its conclusion that the triumphant, de-conditioned Alex has won a victory against an inhuman society, that his brutality and rape is somehow not only meritorious against this society, but the actions of a free being.

Kubrick seems to have used his famous technical ability toward this end, though he indicates that he only wishes to place the viewer in Alex's frame of reference.

One might argue that this in itself has evil consequences. The medium of film is perhaps the greatest mocker of the theory that art requires the active participation of its perceiver's imagination to be effective; film specifies with a completeness unequalled by any other medium what the viewer will sense for the film's duration — in McLuhan's parlance, it is a cold, cold medium. Thus allowing us to enter Alex's frame of reference comes very close to making us into Alexes, in the same way a medium of realistic motion and sound — take, for instance, television — can make us cry, perhaps against our will, at, say, Lassie's rescue of a little boy from a burning barn. Though the art may be bad, the medium of the art is effective, perhaps too effective. Filmed action or emotion becomes, by the nature of the medium, so bloated that what was meant as art is often propaganda. But this is a relatively simple issue of "desensitizing" the film audience to violence, though ironically, in this context, *Clockwork Orange* becomes a fairly sophisticated piece of brainwashing even as it claims to extol freedom.

But the issue cannot be simply the fact that a film depicts an act of violence, but the possibility that, though a director

may claim that he is in some way performing a public service by playing upon the psychological horror of human innards, pain and death, his attitude towards violence in fact produces quite different results.

There is, for example, Kubrick's stylization of violence and sex: a hand is slashed in a most exquisitely balletic slow motion, exposing a lovely band of scarlet, but none of the squirting claret one might expect; a man is kicked, and his wife raped, by the hero, as he croons "Singin' in the Rain" — later, we are amazed to learn that the wife has died, from pneumonia brought on by shock, and as amazed to see the husband in a wheelchair, partially paralyzed. The violence has all been so well choreographed, hubby had been so little bloodied, his wife protested so sluggishly... Another woman is murdered by Alex, wielding a plastic phallic sculpture. Kubrick shoots from the prone woman's perspective at Alex, as he prepares to smash her head in with the phallus — but then a quick cut to a cartoon scrawl, seen for an instant only, lips, teeth, and then a medium shot of Alex, very slowly raising the murder weapon, until we see the tip of the penis, pristinely white. No blood at all. No view of the presumably messy corpse.

The rapes are equally pleasant to watch. Here Kubrick managed to avoid the explicit sexism of *Straw Dogs*; he does not depict women as "asking for it," or, to use fashionable psychology, subconsciously wanting to be raped, but there is nonetheless something wrong. Kael, discussing a scene in which Alex' gang arrives to fight a rival gang that is raping a girl, mentions that Kubrick keeps the camera on the gang that is stripping the girl, and uses a voice-over to indicate Alex' impending arrival to break it up: blatant pandering. She is perhaps kind enough not to treat the scene in more detail. At Alex' arrival itself, the would-be rapers look up and freeze into double-takes, more or less, and so does the naked girl, staring at Alex for perhaps ten seconds before she remembers to run away, and gets up and does so. The camera follows her. Then it returns to the fight itself: a pleasant enough business, choreographed to a Rossini overture.

Alex himself is presented sympathetically. Through the entire film runs Alex' narration, in a pleasant, wistful voice, that does not encourage one to believe that Kubrick could possibly intend any irony in Alex' constant use of "my brothers" in speaking to us, and everyone in the film. And, when Alex is sent to prison, and the voice-over informs us that we are now to see the saddest part of Alex' story, it is difficult to believe that Kubrick does not really expect us to sincerely believe that. For what Alex undergoes is depicted at horrible length. No exquisite slow motion ballet here; Alex is punched rather vigorously, and does a more realistic job of bleeding than anyone else in the movie, and the soundtrack encourages our distress by synthesized sounds as the blows land. The closeup of Alex' face as his eyes are clamped open with pincers so that he will be compelled to view conditioning films is perhaps the most unpleasant image of the movie.

As a counterpoint to this encouraged sympathy for Alex is the representation of the society as far worse than Alex; thus we are encouraged to like the hero not only because his violence is cinematically defused. All the actors are pasteboard characters, the anal compulsives, passionless scientists of *Strange-*



love, with some other types, notably stereotypes for the upperclass (Alex' victims) and Alex' middleclass parents. The priest who voices objection to Alex' conditioning, who in doing so represents the message that freedom involves moral choice — even he is depicted by Kubrick as a latent homosexual. In fact, the anal fixations of a prison guard, the homosexuality of a truant officer (who almost loses control at the sight of Alex in underpants) seem meant to make us almost relieved at an image of Alex as a lusty raper of women, an image that obliterates the violence of rape, and the passionless automation that is Alex' sexuality.

In all, then, it seems that we are meant to believe at the film's conclusion that the de-conditioned Alex is free and has won. Prone in a hospital bed, he is approached by a politician, and encouraged to make a deal; the politician, who has received bad publicity over Alex' conditioning and subsequent suicide attempt, is saved. We see Alex' face in close up. We are meant to remember the horrifying conditioning, the inhumanity of society; we do not remember any great horror at Alex' violence and raping, but rather remember his victims as the villains who beat him horribly afterward. We watch Alex' face, and perhaps we are meant to rejoice as it assumes an expression of anger, as the Ode to Joy of Beethoven's Ninth swells up on the soundtrack, as Alex' voice-over announces, "I was cured, all right!" and, suddenly, we have cut to a snowy street,

where, while on either side, people in victorian dress applaud, Alex, in exquisite slow motion, is raping a naked blonde. He is trying to pull her down on him, she throws her head back, ever so slowly. There is no sound. The image is ambiguous; is she resisting? Yes, yes, of course, she is being raped. We know that. Alex is a violent punk. Yet the society is so evil. And Alex has not cooperated with it...

Kubrick's morality justifies immoral acts because he claims they are perpetrated upon an immoral society, upon people we are encouraged to dislike, and we are encouraged by cinematic tricks to become insensitive to the violence itself. The issue is not that violence is depicted, for it is not depicted faithfully at all: raping, beating, are cleverly made neutral or perhaps even more enjoyable by sophisticated propaganda. The person brutalized is pasteboard, the violence is a funny ballet.

Worse, the protagonist is made human as his victims are dehumanized. "The look in Alex' eyes at the end tells us he isn't just a mechanical, choiceless sadist," wrote Kael, "but prefers sadism and knows he can get by with it." And she ended her review: "We become clockwork oranges if we accept all this pop culture without asking what's in it. How can people go on talking about the dazzling brilliance of movies and not notice that the directors are sucking up to the thugs in the audience." *At the Sack Cinema 57.*

Michael Feirtag

books

Men, Ideas, Politics...

Men, Ideas, and Politics, Essays by Peter F. Drucker

This is a volume of essays by a noted management philosopher (whatever that is) who has expanded his horizons to include the inter-relationship between economic, political and social thought and actions." Drucker is at once conservative, logical, and so distantly removed from the essence of current political reality that his observations in this volume are more noteworthy for the insight into the thinking of the so-called "business establishment" (of which he has long been both a part and a spokesman) than for their profundity.

Drucker treats a number of different subjects in the thirteen essays — mostly reprints of his middle to late sixties magazine pieces and some of which are consequently dated. His dealings with purely managerial materials, such as "The New Markets and New Entrepreneurs" and "What We Can Learn From Japanese Management", are good representations of the "adjust to the world and make more money" school of business, stressing the dynamics of the environment. The purely economic

essays, most notably "Keynes: Economics as a Magical System," are both insightful and lucid.

It is when Drucker wanders into political thought that he finds trouble. His idolization of Mark Hanna (who re-organized the Republican Party in the 1890's), view of Henry Ford as the last Populist, cynicism toward the ability of the young to maintain their idealism, and insistence that the United States must remain a "superpower" to survive and is the salvation of the world place him in an often untenable political position. And, this weakness sometimes causes the examination of inter-relations with economics to falter badly. "The Economic Basis of American Politics" is, however, a clear statement of his philosophy in that area.

This book will likely cause little stir among its audience. It will be purchased by those who are familiar with Drucker's other work and they will find little fault — there is a completely shared set of assumptions between the author and his audience. The volume would be of much more use to those working for profound change to find out the kind of reasoning which they face in their efforts. *Available at the Tech Coop.*

Douglass Cobb

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Respondents: Terry A. Winograd, Artificial Intelligence Lab, MIT
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music

Record Shorts:

Chilliwick emerges from the wilds of Canada...

Chilliwick - Chilliwick (A&M)

Last summer, an acquaintance of mine thumbed across most of Canada, spending considerable time in Vancouver. In one of her occasional letters, she mentioned having been amazed by a local group called Chilliwick, who were top-billed over Procol Harum. Supposedly, they'd had a couple of albums released in Canada, and were just about the number one group in the country. As my source of information had always had pretty dependable musical taste, I filed the name Chilliwick somewhere in the back of my mind.

So it was with more than just casual interest that I accepted an advance copy of the group's single, a couple of months back, from A&M's Bob Ross. Playing it a few times, it seemed that either side could be a hit. As it turned out, "Lonesome Mary" was to be the A side, and was quite successful, thought the flip side, "Ridin'," might be a better song. Then the waiting began anew, as Chilliwick's first album, a double-record set, was due out, and arrived, in late January.

The format of the album is somewhat unique. The first side is admittedly commercially oriented, featuring "Lonesome Mary," "Eat" and "Ridin'," the first being a proven hit; the last two having that potential. The second side is composed of two songs, one short, soft song called "Always," then one thirteen-minute piece, "Changing Reels." In the later song, the group builds and builds on a strong rhythm base, and the ultimate effect is much like the Chambers Brothers' "Time Has Come Today," coming off very dynamic and solid, clearly the best song on the record. Both sides 1 and 2 are generally good, though when the band lapses, they border on sounding like Three Dog Night. The other disc is devoted to experimentation, which for the most part is dull and boring. There are flashes of interesting material, yet side 3 (a long sectional composition, "Music for a Quiet Time") and side 4 ("Night Morning," which, although monotonous, paints some fairly intriguing images) are

mostly soporific.

Chilliwick, at points, just reeks of potential, and this, combined with the fact that A&M is selling it for the price of a single disc, makes the record a definite consideration for those who liked what they heard in "Lonesome Mary."

Neal Vitale



Joni Mitchell, writer of "The Circle Game," "Chelsea Morning," "Both Sides Now," "Tin Angel," "Woodstock," "Urge for Going," and "Songs to Aging Children," will be appearing at the Music Hall, Monday night, February 28. Also on the bill will be Jackson Browne, a writer whose first album was recently released on Asylum records, and who is yet another member of the whole West Coast crowd of Mitchell-Young-Crosby-Stills-Garcia-Slick-Kantner-Taylor-and-God-knows-who-else. With friends like that, you never can tell who might just show up at the Music Hall.

Lost in the Ozone... and wine... and gin...

Lost in the Ozone - Commander Cody & the Lost Planet Airmen (Paramount)

Commander Cody and the Lost Planet Airmen have become a legend in their own time. They have played all over the west coast and the midwest gathering a large following without the benefit of any recorded material. They have become a symbol for good old, boogie-woogie (intoxicated) music. Now at last comes a record that catches some appreciable part of their feeling.

The band's influences include all the great old country rock and rollers like Jerry Lee Lewis, Gene Vincent and Elvis Presley and such other greats as Messrs. Gallo, Boone and Jim Beam. Their lyrics are a crazy combination of traditional

country themes and the alteration of their consciousness. Their theme song, for example, has the chorus (sing along if you want to): "I'm lost in the ozone again/I'm lost in the ozone again/One drink of wine, two drinks of gin and I'm lost in the ozone again."

On tour, the band can put away cases of beer in an evening, along with good quantities of booze, wine and weed. Their music doesn't suffer for all this; in fact they are reputed to be unable to play when straight/sober. They have an incredibly loose sound and you'll swear a song won't stay together until its end, but it does. There are a few shaky moments, but they are the best part. "Beat Me Daddy, Eight to the Bar" is a hard rocker (recorded live) which gives everybody twelve bars to work out a bit. When they all come back in together at the end, you'd bet the floor will collapse. Somehow, they make it through.

Now that they've gotten a recording contract, they are really into (excuse the pun) high gear. They've gotten much better as a band since then (says the Commander), have toured the whole country and will record another album (*Hot Licks and Cold Steel*, featuring such songs as "I Took Three Bennies and my Semi-truck Won't Start") in March or April. In the meantime, you can get all the energy you want from their first record. It'll be more than enough to get you high.

Jay Pollack

Atomic Rooster: taking off?...

In Hearing Of Atomic Rooster - Atomic Rooster (Elektra)

Atomic Rooster used to be Arthur Brown's back-up band in the days when Carl Palmer (now with Keith Emerson and Greg Lake) played drums for them. Vincent Crane, organist and pianist, kept the group going after Palmer left, replacing him with Paul Hammond, and with John Cann on guitar and vocals. Their first album, *Death Walks Behind You*, was regarded by many as "pretentious," but that is usually such a moot point that I don't think it's fair to hold it against a group. The fact was that they simply sounded bad.

On *In Hearing*, Pete French has been added as full-time vocalist. Though the weaknesses of the group didn't seem to be in that area, they've somehow improved drastically. They've developed a

sound ranging from old Deep Purple (back in the days of "Hush") to Manfred Mann's Chapter Three band. The music on their latest album is heavy and intricate, and it's hard to pinpoint the change. Whatever, *In Hearing Of Atomic Rooster* is a definite improvement, and a fine album in the heavy genre.

Neal Vitale

Swallow Tales...

Swallow Tales - Cochise (United Artists)

B.J. Cole, Cochise's pedal steel guitarist, says of himself "My first love is the steel guitar and country music is secondary." He played in C&W bands because there was nothing else to do with a pedal steel. But now there is, for the basis of Cochise's sound is rock format built around the tandem lead of a pedal steel and an ordinary electric guitar. The traditional use of a steel guitar is little more than to fill in blank spots, and perhaps a short solo two-thirds of the way through the song. B.J.'s pedal steel is part of the sound as a whole, when he isn't actually playing lead guitar himself, or trading licks with lead guitarist Mick Grabham, as in "Love's made a Fool of You", an energetic reworking of Buddy Holly's old tune. In fact, the album ends with a delightful rendition of "O Come All Ye Faithful" a la pedal steel, guaranteed to provoke a smile from even the most hard-to-please musical Scrooge.

Of course, it just so happens that there are a couple of songs on *Swallow Tales* which are more or less country derivatives, "Ted Collder" and "Down Country Girls," but the album is primarily rock, in both hard and soft varieties. Songs flow smoothly from one to the next without a break, and the album is full of little surprises: unexpected chord changes, lulls and peaks in intensity, changes in mood. And, not that I would ever name drop, but Nigel Olsson and Humble Pie's Steve Marriott lend a hand on a few cuts. B.J. and Mick handle the writing chores and if I have any criticism of the album, it's that B.J.'s songs don't live up to the high quality of Mick's. But make no mistake: his virtuoso pedal steel playing proves that his musical reputation is more than justified. Cochise is a together, inventive band, not hibernating in the rut so many less talented musicians find themselves in these days, producing ten mediocre songs, then sitting it out until the next album. Cochise is on the move. If you doubt it, listen to the album: I rest my case.

Mark Astolfi

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Malik Hakim

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'Is Jesus alive and well?'

By Roger White

"The reason for *Cry 3* was to communicate that our lives have been changed by Christ," said Dave Anderson of Clearwater Productions. *Cry 3* is a multi-screen slide and rock music show presented last Saturday at Lobdell. The show was sponsored by United Christian Fellowship and College Life.

The theme was Christ still lives and brings meaning to life. The show was a collection of slides from contemporary media, magazines, movies, and exhibits, backed by music selections from

rock albums. Six projectors were used on three screens to allow fadeouts and multiple images. The effect was engaging and straightforward.

The show was produced in Boston last November and has shown in local schools, auditoriums, and churches. The production has also toured in Canada and New York.

Dave Anderson conceived the idea for *Cry 3* in 1967 when he was producing a light show for Shrine Auditorium in Los Angeles. "I had known Christ for several years before," said

Dave, "but then Christ changed my life." After a three year mission to Africa, Dave returned to Boston, his hometown, and with six others started Clearwater Productions.

"We hope to form a public company soon with two objectives: 1) to be self sufficient (profitable) and 2) to produce material to share the fact that Jesus is alive."

Other members of Clearwater Productions are Ron Thomas, Greg Lourens, Dave Bliss, Dave Brown, Dave Peace, and Eric Anderson.

ZPG, EAC get office - formerly student bank

By Storm Kauffman

The vacant room in the basement of the Student Center below the Coop Lobby Shop has been given to the Zero Population Growth and Ecological Action Committee to use as an information center for the term.

The space has not been in use for quite a while, since the student bank moved out. The bank left because it had developed into a mere check-cashing service for the students and it was not worth the expense of keeping open.

Since then the area has been used for storage. The Student Center itself had no need of the space and its disposition was turned over to the Student Center Committee. There were no groups or businesses that were especially interested and suggestions to use the room for a snack bar, the ping-pong tables, and similar activities did not receive much support.

One of the main difficulties

was the existence of the former bank counter. The removal of the counter was a major expense that no one was willing to take on. ZPG and EAC have agreed to take the room, counter and all, and will probably be able to put it to good use.

Linda Tufts '74, chairman of the Student Center Committee, said that the student groups were given the area until the end of the term. Ed Diamond, head of Student Center physical plant, stated that the arrangement might be extended if the information center attracted enough interest. ZPG and EAC will supply their own furniture, but the Institute will handle general maintenance as usual.

Assistant Dean for Student Affairs Jon Hartshorne wished the groups well and noted that the businesses on the basement floor should be glad to have the additional drawing attraction on the floor.

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New Hampshire March 7th primary:

By Joe Kashi

The voters of New Hampshire, wary of newsmen and pollsters and weary of student canvassers, can have a great effect on a campaign for the White House.

The March 7th primary election can thrust upon a man the hallowed status of "Major candidate" or consign him to that special oblivion reserved for yesterday's politicians. To a great extent, the final election night tallies determine which issues shall be addressed during the subsequent debates and which shall be ignored. The people of New Hampshire know this; so do the party pros, who spend more campaign money on each of New Hampshire's 750,000 residents than on any other voters. Gene McCarthy, for example, spent \$250,000 on advertising in the last two weeks of the 1968 Democratic primary.

The state is widely regarded as a bellwether, since it is the first primary in the nation and has traditionally supported the candidate later elected to office. The state's residents, aware of the TV lights that trundle into their state every four years, have developed a reputation for voting upon issues rather than candidates.

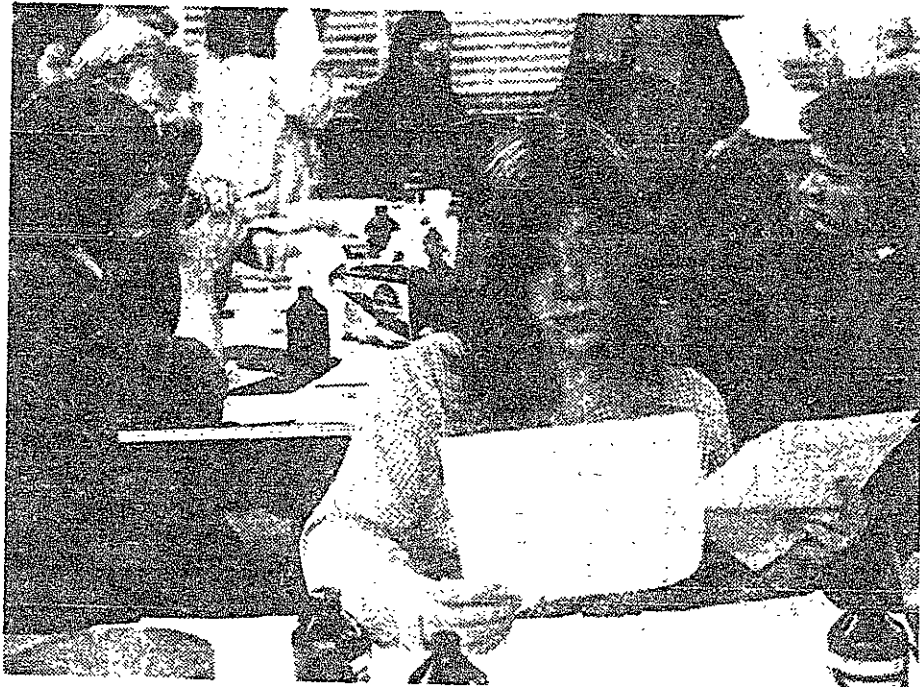
This state often plays cruel tricks upon the early front-runners for party nomination. Lyndon Johnson, who should have run up an overwhelming margin of victory because he had the advantages of the incumbency, 'lost' the race in the eyes of the media because his margin was less than anticipated. By extension, most of the electorate considered McCarthy the victor despite the larger number of votes garnered by Johnson. Suddenly, the Johnson bandwagon was derailed by Vietnam and hundreds of McCarthy's anti-war student canvassers. Within a few weeks, Johnson ended the bombing of North Vietnam and had declined renomination. Richard Nixon announced that he had a 'plan to end the war in six weeks'; unfortunately, he has not yet disclosed his ideas to Congress or to the public.

Supporters of Senator George McGovern foresee a similar upset of Senator Edmund Muskie this year. Their well-greased volunteer organization has hundreds of students canvassing the cities of New Hampshire and McGovern rallies exude some of the commitment and fervor that pervaded McCarthy's quest four years ago.

There are significant differences, though. McGovern seeks to gain the nomination rather than to just upset a pro-war incumbent. Edmund Muskie needs a smaller margin to 'win' than LBJ required. The Muskie people are pros. They won't formally predict how many votes the Maine Senator will get. Some claim that he needs only 50%, though a *Globe* poll predicted that 65% of the Democrats supported him. The McGovern workers hint that they'd

be happy with 25% of the pot. McCarthy's victory may have been a fluke unlikely to be repeated in this conservative area. One Democratic staff man said "If McCarthy showed up around here now, somebody'd probably shoot him. They didn't vote to end the war; they voted against Lyndon Johnson and Gene McCarthy happened to be running against him. The voters are going to be more careful about positions this year." Also, by common agreement, McGovern and Muskie will spend only \$68,000 each for the entire campaign, much less than most of the others are spending on TV and radio alone.

On the Republican side,



A McGovern volunteer sorts canvassing responses before writing letters to neutral voters.

McGovern

George McGovern's campaign resembles Gene McCarthy's '68 effort. It's all there: 500 out-of-state student canvassers, the clean guy image, opposition to the war, and a depth of commitment within the local organization that no other candidate can match. Additionally, McGovern has by far the best political machinery of anyone running. He's officially been in the race since January, 1971.

These factors explain why McGovern can get 500 volunteers in New Hampshire each weekend when the Muskie machine is lucky to field 50 to 100 students to canvass at \$2 per hour. While the McGovern organization by necessity must engage in traditional political events, such as fund-raising dinners and whistle-stop speeches by the Senator, much of their campaign is dependent upon the image left by the students, who are given meticulously prepared lists of Democratic doorbells to ring.

The emphasis in this campaign is not to convert all of the anti-McGovern conservatives, but to identify McGovern supporters and get them to the polls, even if this requires supplying drivers and babysitters on election day. To facilitate this, a form has been prepared for ev-

Nixon commands much support among registered Republicans, though Muskie has outpolled the President 48% to 42% when matched against him in general surveys.

California Representative Paul McCloskey, a liberal, is running in the Republican primary, as is conservative Ohio Representative John Ashbrook. Both are considered token candidates with few votes.

The Tech spent last weekend in Manchester, New Hampshire, traveling with canvassers and observing the Muskie-McGovern race and the Nixon-McCloskey contest. Following are our observations of four rather disparate campaigns.

Muskie

Senator Edmund Muskie of Maine is by all accounts the leading contender for the Democratic nomination and his campaign looks it. Most of the state's Democratic politicians have joined his bandwagon. However, it is not possible to consider the depth of their commitment to Muskie, because "If Muskie wins, then they win too." His campaign headquarters is large, very attractive, and unlike that of the poorer McGovern organization, in downtown Manchester. He obviously has money.

The Muskie people do not feel that the New Hampshire race is a crucial one, since several much larger states, Georgia, Florida, and Illinois, will choose their delegates within two weeks of the New Hampshire primary under reform rules sponsored in 1969 by George McGovern. Muskie himself is so confident that he will gain victory in New Hampshire that he has not campaigned here as actively as the other candidates. Last Friday night, he decided to skip a Democratic fund-raising dinner to celebrate his wife's birthday. Many of the local politicians were both angered and embarrassed by this apparent lack of interest.

Yet, Ed Muskie is still running strong in this normally con-

servative state. He has captured the political center, and recent attacks on his Vietnam position by White House aides have helped him stave off McGovern inroads on the left.

Throughout the state, his carefully cultivated image of "Trust Muskie" is paying off. With a large number of voters yet uncommitted to any candidate, Richard Nixon's lack of candidness has become a prime issue. In every area but Manchester, the electorate prefers Muskie to Nixon by large margins.

Manchester is the state's largest city and contains about 25% of all registered voters. It has a diverse ethnic population, most of which is Roman Catholic. Manchester is one of the legendary textile towns along the Merrimack River. The mills, which line the river for about a mile, are mostly closed, and the town's fortunes have declined along with them. Manchester's largest employer is now Sanders Associates, a large defense contractor. One of the company's divisions does most of the nuclear weapon testing for the Atomic Energy Commission.

The anti-war Democrats do not expect to receive strong support in this town. McGovern faces an exceptionally strong uphill fight due to these economic issues. (He has proposed cutting the defense budget by \$30 billion dollars per year.)

William Loeb owns the *Manchester Union-Leader* and every other media outlet in this part of the state. He makes no pretensions about being an unbiased journalist devoted to propagating the news fairly. The *Union-Leader* is his fiefdom and has long been notorious for its outspoken conservatism and "front-page editorials." Until Nixon became too 'liberal' for Loeb's taste, huge complimentary stories about the president ran almost daily. Left-center candidates like George McGovern or Paul McCloskey receive almost no space and find it difficult to announce rallies and speeches.

Thus, it's not surprising that Richard Nixon commands more support here than in any other part of the state.

Muskie's centrist position will probably help him carry Manchester easily over the other candidates. McGovern is a threat, due to the large number of student canvassers. Mayor Sam Yorty of Los Angeles may also cut into the Muskie margin here since he has a large, slick campaign staff and because the *Union-Leader* is giving him large amounts of favorable publicity.

(Continued on opposite page)

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Touchstone for 5 Democrats

(Continued from opposite page)

The Muskie campaign is divided into six autonomous regions throughout the state that raise their own funds, schedule canvassers, and organize the local politicians into committees that will endorse Muskie and attempt to create a bandwagon effect. Much of the Muskie candidacy nationally seems to be based on the idea that Muskie is the only man who can oust Richard Nixon and thus is the obvious focal point for the now-splintered Democratic party.

Muskie, to a large extent, has refused to take stands on many issues in this campaign, among them amnesty for draft resisters, disclosure of campaign funds, and cutting of the defense budget. Coupled with his refusal to debate any of the other candidates, voters are beginning to detect flaws in the "Trust Muskie" campaign. However, even McGovern chairman Grandmison admits he cannot find a way of breaking the image by primary day.

Gordon King, youth coordinator in the Muskie Manchester headquarters maintained that "support for the Senator is so widespread that we can't isolate any one group and say it's his base of power." King also said that Muskie had 50 student canvassers on the street each weekend in the city. He noted rather proudly that all of the students were New Hampshire residents.

King derided what he called "the self-righteousness of the McGovern people." He seemed rather defensive as he described Grandmison's people. They felt, he said, "as though if you were right-headed and moral, then you naturally had to work for George McGovern. Well, we don't think it's so. We have students canvassing for Muskie too." He did not mention that Muskie was paying his canvassers two dollars per hour.

In a different corner of the room, a lower-ranking Muskie staffer was obviously trying to get interviewed. "The McGovern campaign was too elitist," he piously intoned. "Besides, we don't have to import out-of-state freaks to work for our man."

THOSE WHO ALSO RAN

* **Senator Vance Hartke of Indiana:** Hartke has a slick, well-financed campaign that's gone nowhere. The Senator is a fine orator who can score heavily in

partisan debates; ironically, this is hurting him. Many voters maintain that they're tired of the rhetoric and the political gut-fighting attacks aimed directly at other candidates.

* **Representative Wilbur Mills of Arkansas:** His organization is buying heavily into media advertising. He seems to be spending more money here than everyone else, but no one knows where his Mother Lode is coming from. Mills' main support is to the right of Muskie; however, both he and Sam Yorty are fighting for the same votes. The large elderly population in the

state remembers with much bitterness how Mills held up the Medicare bill in Congress for a long time.

* **Mayor Sam Yorty of Los Angeles:** An old red-baiter from way back, Yorty is now being supported by the *Union-Leader* and consequently has much free advertising and favorable press. His headquarters is in an old garage near some of the city's shut-down mills. Interestingly, red-baiter Sam's campaign portraits show his face as being a healthy shade of "pinko." Until a week ago, no one had ever heard of Los Angeles in Manchester, let alone Sam Yorty.

Nixon

There's no doubt that Richard Nixon will win big in New Hampshire. His name is on the ballot and his canvassers are on the street. LBJ forgot to do either and blew re-election as a result.

The Nixon campaign headquarters are relatively well-furnished with the implements of a political campaign and with many plump, middle-aged, female volunteers. There is only one paid staffer: Mrs. Nancy Bratass, a national committee-woman from Minnesota.

The president's credibility and honesty are fast becoming an issue in this campaign and Nixon supporters are seeking to bolster his position by identifying him with the solemn institution of the presidency more than with Richard Nixon, the man who happened to be elected in 1968. "Re-elect the President" the stickers proclaim. Not "Re-elect Richard Nixon" or "Re-elect the President." It easily plays on the "support-your-better-informed-president-in-time-of-war" syndrome. It seems as though it's working in New Hampshire, though most Independents will probably vote in the contested Democratic primary rather than merely reaffirm the obvious Republican nominee.

Nixon's youth organization seems able to turn out an adequate number of unpaid young canvassers. Mike Scully, the youth coordinator, felt one problem he had to overcome here was the feeling that

"youths simply didn't work for the president. We had to overcome peer group pressure. Now, we have students coming up from Connecticut and New York. This weekend, we have 250 canvassers in five cities throughout the state."

Ms. Bratass suggested that the canvassers were necessary "so that we can have the biggest margin possible. Many of the Nixon supporters are apathetic. They feel that since they support the president, everyone else does too. So, we have to identify them and get them to the polls."

MINOR CANDIDATES

Both California Representative Pete McCloskey and Ohio



Mrs. Nancy Bratass, Nixon state canvassing co-ordinator, talks to volunteers at Nixon headquarters. Photos by Joe Kashi

Representative John Ashbrook have announced they will challenge Nixon in the March 7th race. Both are expected to offer only token resistance to the Nixon juggernaut. McCloskey, who has campaigned here for six months, is the better-known candidate, but he suffers from both a lack of money and from George McGovern's candidacy. Most of the independents whom McCloskey is desperately counting on will probably vote for McGovern in the Democratic primary.

Ashbrook was little known until the *Union-Leader* decided he was more conservative than Richard Nixon and began

supporting the Ohio congressman. He still suffers, however, from a general lack of recognition and a sparse political organization.

McCloskey is expected to outpoll Ashbrook.

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1. STUDY ABROAD IS MORE EXPENSIVE THAN MIT.

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2. YOU LOSE YOUR FINANCIAL AID, DORMITORY PRIORITY, AND STUDENT DEFERMENT.

False. In most cases, with registration as "Undergraduate on Foreign Study" all these privileges are retained.

3. IT'S DIFFICULT TO GET ANY CREDIT FOR STUDY ABROAD.

False. It's possible to earn full credit for study abroad, although in general you are likely to receive somewhat more credit for humanities courses taken abroad than for professional subjects.

4. YOU HAVE TO KNOW A FOREIGN LANGUAGE TO STUDY ABROAD.

False. English is spoken in Great Britain, Australia, some African and some Asian universities. English-language programs are offered in many European countries.

5. FRESHMAN YEAR IS TOO EARLY TO START PLANNING.

False. In general, the earlier you begin planning, the easier it is.

6. DEADLINES ARE SOON APPROACHING FOR FOREIGN STUDY APPLICATIONS.

True. But it's not too late, yet.

7. THE FOREIGN STUDY OFFICE IS HARD TO FIND.

False. Take the elevator in Building 10 to the 3rd floor, turn right and walk in Room 303. (That's 10-303.) We'll look forward to seeing you.

On being President of MIT, or

By Paul Schindler

(This article is the second in a series of two which attempt to present a portrait of the President of MIT, Dr. Jerome Bert Wiesner.)

"It takes an awful lot of paper to run this place."

—JBW

The first work that Wiesner gets in the morning is the paper work generated in the last two hours of office work the day before — usually about two inches thick.

There are three major categories of file folder that appear on the presidential desk, time and again during the day: outside correspondence, MIT correspondence, and "Dr. Wiesner's signature."

Outside correspondence includes drafts of letters to and letters from people outside of the MIT community. These include MIT alumni, senators and congressmen, members of the business community, and potential contributors. This folder will also input any outside reports or analyses that arrive in the office which concern MIT, its function, or Dr. Wiesner's personal interests. MIT correspondence consists of letters and memos, as well as reports and information sheets, from people inside the community. Either of these files are also likely to hold an occasional newspaper clipping of interest, or a Xerox of a magazine article. (All the secretaries in the president-chancellor office suite are asked to read *Tech Talk* and all three student papers; several read *Technology Review* and *TEN* as well).

The "Dr. Wiesner's signature" file probably gets the most careful scrutiny. It includes travel vouchers (any non-MIT travel is paid for by the non-MIT source involved), checks, letters and memos, most of which he has prepared but some of which are news to him. Form letters for example, are an area of special concern. A form letter from the President's office is hand-typed, often with slight variations in the text that have to be watched. In addition, Dr. Wiesner is careful not to sign "Jerome B. Wiesner" to letters addressed to long-time close friends — these he signs "Jerry Wiesner."

Every piece of paper that comes to his office to which his secretaries attach the slightest importance passes beneath Wiesner's eyes. The vast majority of it he skims lightly, and puts into his "out" box (the box is cleared about five times a day, each time it contains about six inches of paper) without note or comment. Some of it prompts him to write a brief note about an eventual reply.

A small percentage of the letters, and almost any material over three pages long goes onto a pile on his right. Once or twice a day, he gathers all of these materials up and places them in his briefcase. The right hand pile is the source of his reading material in those early morning (and occasional late-night) hours he spends in his den at home. Some of the "take-home work" comes back from home to the desk behind his working desk, which serves as a kind of "paper buffer zone" with each drawer containing certain papers he may want quick access to.

Wiesner has several alternative methods of getting paper communications out of his office. He can write letters in long-hand with his magic marker, if they require careful sculpting; standard-type letters he dictates to his secretaries. (He has a pocket recorder, whose dead batteries he replaced this day, but he uses it as a note pad.)

"The phone rings an awful lot around here."

Wiesner has all sorts of calls, but they fall into two broad categories: "input" calls and "output" calls. Input calls are usually (although not always) initiated by the other party, and consist of Wiesner saying hello and then being quiet for a long time. He will make occasional notes and usually concludes the call with a few pleasantries, or plans for a face to face meeting at some future point. Output phone calls are usually initiated by a suggestion, either from Dr. Wiesner or one of his secretaries, and consist of a brief "Hi, how are you," followed by an organized presentation of the necessary information. (It is not written or outlined, but sounds as if it could be.)

People who have heard Wiesner speak in public are occasionally surprised by him on the phone, but the same problems which make him a difficult person to interview for radio, or to understand during a public address — (widely varying volume level, occasional mumbling, stop and start speaking style) — make him a more interesting person to talk to on the phone. Here, his mannerisms make it easier to tell what he is stressing — a unique style marks him as a relaxed kind of guy.

Occasionally though, the system breaks down. Wiesner says "Get me Smith" and the secretary proceeds to. "Hi, how are you," starts Wiesner, who then launches into a discussion of an

aquisition MIT is working on. He stops short and says "This is John Smith?" and his voice trails off. "Well, I wanted to talk to you anyway," and he does for about 5 minutes. They arrange a luncheon meeting, and this time Dr. Wiesner specifies a first name as well as a last for his next call. While it is being placed, he works on more paper work.

Meeting People in the office

Dr. Wiesner meets a lot of people face to face in his office during any one day. Most of them sit in a chair to his left, and look across a brief expanse of granite as they say what they have to say. All of these encounters are on the order of "input," as people bring him up to date on meetings, planning groups, future

Opportunity" as the man from *Tech Talk* gently persuades everyone into place, and has the check, or book, handed from one hand to another several times so that every angle can be gotten. At one point, as an author started to walk away, he was herded back in as though by a gentle sheep dog, and photographed quickly.

(If you have ever wondered what it is they are saying to each other as the symbolic check handing ceremony takes place, you might be a bit disappointed. One says "Here is this check," and the other replies "Thank you for the check." After the photographer leaves, everyone sits down for a bit and talks about mutual friends, about areas of common interest, and possible some good anecdotes.)



Wiesner and a group of visitors to the office pose during a photo opportunity

fund-raising, or an up-coming faculty meeting. For the most part, Wiesner just listens, offering an occasional comment, a question to clarify this point or that. If asked for an opinion, he will offer it; sometimes he will end an appointment with a suggestion or comment.

It's also of note that most of the time he is with people, he is talking about people: "Will John be counter-productive in this," or "Can we get Harry on our side," or "Why don't we meet with Dick, as soon as Harry gets back in town and Don is free." In any one conversation on any one topic, as many as 15 other people may be involved in some stage of consultation before the final decision is made.

Not all the people who come into his office sedately sit down and quietly talk of their business however. On this day Herbert Holloman, special assistant to the President, came in with news concerning possible future income for MIT. The secretaries waved him in, and he stood about 10 feet from the desk and quickly filled Wiesner in. Then, just as quickly, he was gone. When asked, "Do you get good news very often?" Wiesner replied "Not often enough."

A photo opportunity with JBW

Another aspect of the Wiesner day is the presentation ceremony. This is something that usually happens in his office, and involves someone handing him something while he smiles, and a man from *Tech Talk* moves quickly about the room taking a lot of pictures. It's all very reminiscent of a presidential "Photo

Today, Wiesner told one: "When I met the first presidential science advisor, who served Truman, I asked him what he did. He told me, 'I see the president every day.' I thought that was impressive until he pointed out his window: 'That's the White House Rose Garden. He walks through there every day, and I see him ...'"

It is interesting to watch as the several people from such a presentation session sit down and talk for a moment. Everyone crosses his legs, and speaks rather quietly. The only person in the room not wearing a colored shirt (yellow or gray) is Dr. Wiesner. Gestures are kept minimal, and appear a bit awkward, since these people don't really know one another. One of the skills of an executive is to reduce this kind of feeling in others, and at the end of a half hour, Wiesner has made this group or that feel as though he knows them.

The Office of the President

Jerome Wiesner's office, to the left behind the big glass door, is a wood-paneled wonderland, bathed in the harsh blue light of a ceiling full of fluorescent fixtures. It has been substantially redecorated since the days last year when it was Dr. Killian's office, although the globes which adorned the office then are still there. As he sits at his granite topped working desk, Wiesner can look out the window to his left at a patch of green and trees: a view shared by the Chancellor, the Provost, the Secretary of the Corporation, and a few others.

The office, in spite of the lighting, is made to seem warm and personal by the



Wiesner relaxes at his desk, one leg thrown over the leg of his chair.

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How Jerry Wiesner runs the Institute

very plush furniture, the soft carpeting, and the pictures and mementos which dot the room. The book lined shelves here and there (which include such titles as "Solid State Theory" and Dr. Bush's "Science Is Not Enough") add a den-like atmosphere, as does the fireplace.

The walls hold many photos including ones of John and Edward Kennedy, Wiesner's wife and daughter, and an excellent color photograph of the touching moment during the inauguration ceremony when Archibald MacLeish and Dr. Wiesner embraced. However, there is nothing on the order of the great working class mural outside of Chancellor Gray's office.

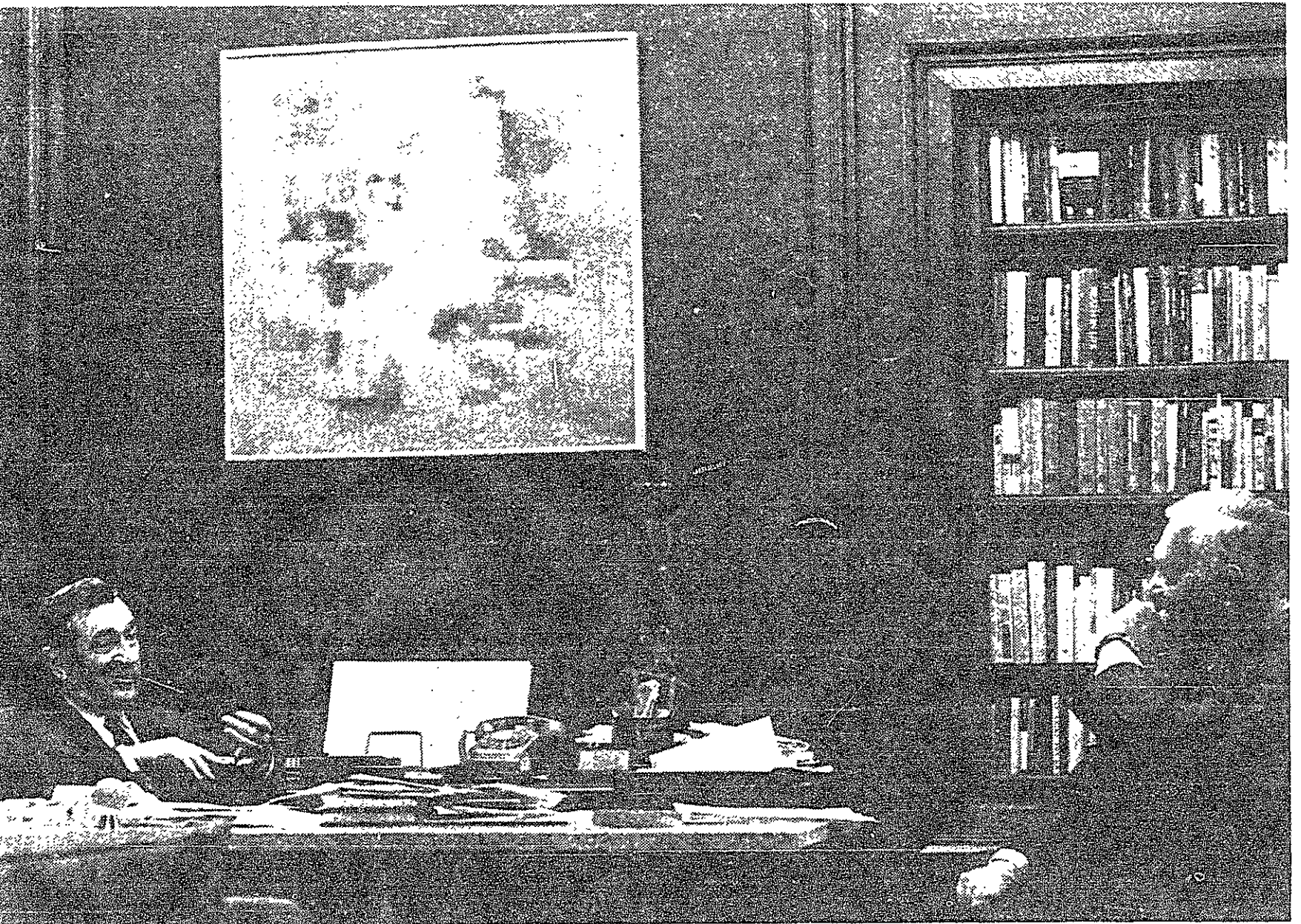
There is one piece of wire sculpture in the office, a unicyclist on a tightrope, sitting on the corner of the granite desk which Wiesner works at most of the day. Called "The Presidency," it was a gift from JBW to President Kennedy who used to balance little name tags on each end of the balancing pole, like "congress - constituency" or "DOD - Soviets." After the assassination, Mrs. Lincoln got it back for Wiesner. He tells the story behind it a couple of times a day (and if you ask, he'll tell you it doesn't apply to the MIT presidency; "Unlike some places, we don't have those kind of antagonisms here.")

Lunch is not so simple ...

Lunch is not merely a time to eat, if you are President of MIT. There are a lot of people who want to see you every day, and it is almost unfair not to make better use of your lunch hour than mere eating. Besides, it is nice to have someone to talk to. So several minutes of the morning are spent sounding out various possibilities for lunch, until a dean is found, and then it's off to the Faculty Club. Lunch takes a leisurely hour, during which the stock of your knowledge is increased.

There are two executives...

There are two executives with whom Wiesner seems to have the greatest amount of communication: Paul Gray and Constantine Simonides. Paul Gray is Chancellor, the other half of the double yoke which the Corporation seemed to envision when they set up MIT's management structure for the 70's. When the two get together, they usually do so in the



Dr. Wiesner during one of his appointments. Note the painting behind the desk, and the piles of paper

hall, or in the central area between their offices, or in some other meeting they are both attending. There is an intercom from one office to another, but they prefer to meet face to face.

Simonides' role seems to be that of briefing officer, to a degree. He will sometimes handle requests for information that Wiesner and Gray do not have time to get to right away. He will troubleshoot, occasionally draft letters, and at least on this particular occasion, came in to brief the President before the faculty meeting.

Even the president's day ends, eventually...

Today, Dr. Wiesner worked in his office until 6 o'clock, when he met another professor, with whom he drove off to the St. Botolph Club on Common-

wealth Avenue in Boston. Wiesner was, after all, a member of the New Frontier, and he is, after all, a man of culture as well as of science. So it should not be surprising that he should be a member of a club devoted to the presentation of cultural events and good social life.

Dr. and Mrs. Wiesner moved through the crowd, predominately older, conservatively dressed men and women, chatting amicably. They were both smiling and animated throughout the evening, chatting here and pausing there. Dr. Wiesner had never seemed tense during the day, yet now he seemed to unwind a little.

After a performance by the Chorus Pro Musica, it was home for a late dinner at 9 pm, and then quickly to a Watertown School committee meeting which was

already in progress. Wiesner seemed completely up to date on what was happening, and on occasion acted as a mediator between what appeared to be two warring camps on the committee. At about 10:30, the council went into what promised to be a lengthy executive session which would complete Wiesner's day.

Given the opportunity, if he gets home early enough, Wiesner likes to get a look at the late evening news before going to bed. He will often spend time in his den before retiring for the day, reading or thinking while puffing on the final pipe of the day. No matter whether he doesn't go to bed until 1:30 or 2 (as he does frequently), he is always up the next morning, 6:30 am, bright and early, to start another day.

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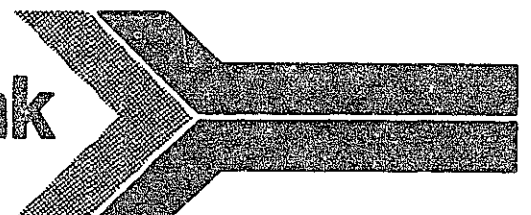
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Ice split amid controversy

By Rick Henning
The Tech hockey varsity split a pair of matches in the past week. Tufts was downed for the second time this season, again a shutout 9-0. Amid considerable controversy, the team travelled to Trinity minus starting defenseman Bob Hunter '73. The result was a 7-1 loss.

Tufts
After a series of frustrating losses which saw the Techmen come close several times, MIT exploded with a seven goal first period burst to blow Tufts off the ice by a 9-0 score in a game played on home ice last Wednesday night. The Engineers' well-balanced attack saw eleven players figure in the scoring as six different players scored goals.

In the first period, the Techmen applied the pressure almost from the start, but the early result was shortened tempers and penalties, including a game misconduct for Hunter at 7:36. With Tufts a man short for a double minor penalty, the Tech

attack got moving. At 8:52, a power play goal by Jerry Horton '72 on a rebound in front gave MIT a one goal lead. Fifty-five seconds later, Tom Lydon '73 put the puck in the strings on a slap shot from the left point to stretch the lead to 2-0. A third goal came on a very pretty rush which culminated when a good centering pass by Richard Casler '74 was put in the net by James Alward '75 at 12:21. Thirty nine seconds later, Luzzi brought the puck up ice, circled around the net and centered the puck perfectly to Frank Scarabino '72 who scored Tech's fourth goal at 13:00. A shot by John Kavazanjian '72 off a centering pass by Horton hit the Tufts goalie, bounced up and hit the cross bar and bounced in at 14:32 to make the score 5-0. The final two goals of the period came at 16:12 when Matt Goldsmith '73 picked the puck off the boards and put the backhand in the net, and at 19:33 when Horton put the puck in the net on a nice drop pass in front of Kavazan-

jian. One final statistic which shows the lop-sided nature of the play: MIT had 18 shots on goal in the period while Tufts had only four.

The action slowed down somewhat in the second and third periods. In the second period, the Tech defense was particularly strong, allowing only two shots on goal during the second twenty minutes of play. The only goal of the period came at 4:34 on a shot from in front, inside the blue line, by Rich McLonghry '73. In the third period, the play was more even and Tech goalie Mike Schulman '73 had to make several excellent saves to preserve the shut-out. The defense which had dominated the first two periods seemed to sit back somewhat.

The ninth and final goal of the game came at 7:28 of the last stanza as Alward scored his second goal from about six feet out. This was Tech's most impressive outing of the season. The next home contest is against Assumption next Saturday.

Coach Ben Martin suspended Hunter for his misconduct in the Tufts game, so the Engineers started off on the wrong foot for the match at Trinity. Two other starters were absent for other reasons, wing Matt Goldsmith and center George Kenney. An added disadvantage was the fact that the game was played at Wesleyan on indoor ice, which is much softer and mushier than the stone-hard ice at MIT's outdoor rink. Thus the Engineers were playing on a foreign surface.

Hunter's misconduct in the Tufts game is subject to question, as, according to spectators, he was virtually attacked by a member of the Tufts team. He was not suspended by the game referee, as is the usual case in official suspensions, but rather by Coach Martin as a form of punishment. Other members of MIT's varsity were considerably upset about this, and it certainly affected their attitude towards the Trinity match.

MIT's lone tally in the game was produced by Norm Sturtevant '75. It was Norm's first goal of his MIT career, and was recorded in the second period. Other outstanding play was turned-in by goalie Mike Schulman.



Guard Minot Cleveland '72, 5'7", 142 lbs., up for a jump shot. The varsity basketball team dropped two games last week, to Amherst (72-65) and WPI (76-70). Their season record stands at 10-3 with five games remaining.

Photo by Sheldon Lowenthal

Amherst, WPI prove too much for cagers

By Mike Milner
Prospects for a winning season declined last week as the varsity basketball team lost twice to teams with poorer records. On Wednesday night the Engineers lost 72-65 to a very physical Amherst team. Saturday, in the normally friendly confines of Rockwell Cage, MIT dropped another one to WPI 76-70 after leading almost all the way.

The Amherst game bore little resemblance to basketball as poor officiating allowed the game to get totally out of control. Play was rough everywhere with the lighter Engineer front court taking an especially severe beating around the basket. Amherst, allowed to play their type of game, led all the way. The highlight of the game came when the referee, in the process of signalling a technical on MIT, poked the umpire in the eye.

The Engineers fared little better against WPI. Worcester, 3-8 on the season, came out in a triangle-and-two defense and later switched to a box-and-one.

Only dead-eye shooting kept MIT ahead in the early going, as WPI's jumping jack Jim Henderson batted down shots and cleared the boards. With about five minutes to play, things looked good with four WPI men only a foul away from disqualification. Then Henderson fouled out and MIT fell apart! Worcester ran off eleven straight points without Henderson and took a 73-66 lead, from which they coasted home.

	FG	FT	TP
Amherst			
White	4	2	10
Cleveland	3	3	9
Hudson	6	3	15
Brown	10	2	22
Godfrey	4	0	8
Lange	0	1	1
WPI			
White	4	1	9
Cleveland	6	2	10
Hudson	6	3	15
Brown	6	6	18
Godfrey	6	3	15
Lange	0	1	1
Roth	1	0	2

Swimmers trounce Trinity

By Gray Safford
The MIT swimming team defeated another unwilling but helpless victim Saturday afternoon as they crushed Trinity College 73-28 at Trinity in Hartford. The win brought the MIT season record to 4-3.

Ed Kavazanjian '73 produced the highlight of the meet in winning the 1000 yard freestyle event, in which he broke the Trinity pool record with a time of 11:14.8. Pete Schultz '75 captured second place for the Engineers.

Trinity entered women in the 500 yard freestyle event; however, they were disqualified as they only swam 400 yards. The race was won by Kavazanjian, with a time of 5:24.2.

In the individual medley Tom Peterson '73 finished first, with Ron Moloney '74, third. In the 50 yard freestyle, Ken Epstein '74 won with a time of 23.5 seconds; junior Jim Coville was third.

Captain Peter Hadley '72 won the 100 yard butterfly stroke, completing the course in 2:26.6. Kim Bierwert '72 was a close second.

Freshman standout Dave Deacon was first in the 100 yard

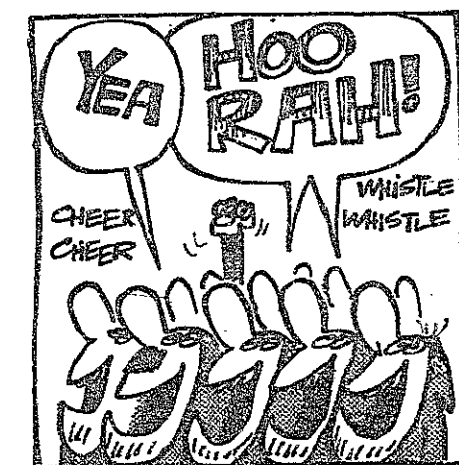
backstroke event with a time of 2:16.2. Tom Jacobs '75 was third.

Dan Bethencourt '75 won the 200 yard breaststroke race with Monoly third. Seniors Chip Gronauer and Jim Knauer finished first and second respectively in both the required diving and optional diving events.

Trinity managed to win only three events. In the opening event, the 400 yard medley relay, the Trinity team defeated the Tech entry of Deacon, Bierwert, Jacobs, and Dave Schneider '74. The best MIT could do in the 200 and 100 yard freestyle events was second. Al Elromson '74 took both those spots. Pete Simons '75 was third

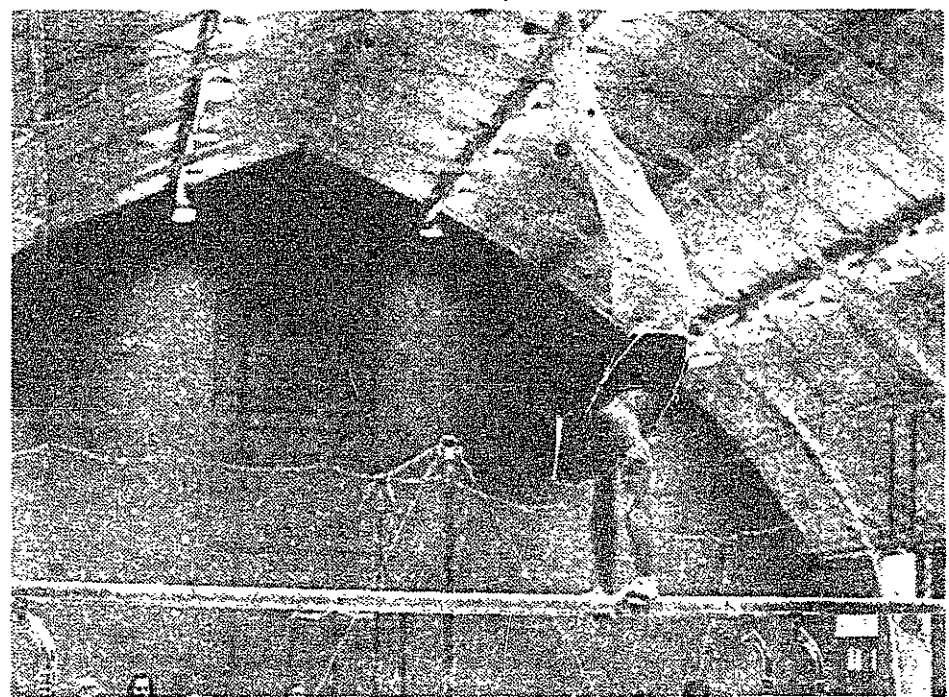
in the 200.

In the final events, the 400 freestyle event, the Tech four-some, consisting of Simons, Tom Peterson, Ken Epstein, and Kavazanjian, won the event in 3:33.3.



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Tuesday, February 15, 1972



Alan Razak '75 copped two first places in the gym team's win over Plymouth State. Above, Razak scores 7.2 on parallel bars. Previously he had tallied 8.3 on vaulting.

Photo by Dave Terzenbaum

Gymnasts in easy win; look toward Dartmouth

The MIT gymnastics team added another win to their record with a dull victory over Plymouth State, 121.6 to 87.3. The poor opposition seemed to dull the spirit of everyone from the fans to the judges, including many of the Tech gymnasts. As a whole their performances were mediocre, to fit the occasion.

Despite the bad environment, two Techmen produced particularly outstanding performances. Sophomore Jarvis Middleton took his first-place ever with a great ring routine for a score of 7.7. With his double back dismount some people even thought he was underscored. The other notable gymnast in the meet not only had no firsts before, but came out of the meet with two. Freshman Alan Razak scored a great 8.3 for his Yamashita vault for first place on vaulting. He then proceeded to get 7.2 on parallel bars to tie MIT's high scorer Larry Bell '74 for first.

Two other performances stood out. Dave Millman '72 scored his highest score of the season on rings and was only .15 behind Jarvis. John Austin '74

on high bar scored his highest score and took first. The Engineers did take firsts in all the events, but they were not outstanding. Paul Bayer '73 and Dennis Dubro '73 scored a little above average to take first and second on pommel horse. But while Captain Dave Beck '72 led Bell and Bob Barrett '74 to a 1-2-3 sweep of floor exercise, they all scored below their averages.

After the meet Coach Bob Lilly speculated that the meet might have a good net effect. Perhaps, since the dullness was so noticeable, it would inspire the team into giving an extra effort at the next meet.

Beck also mentioned the inspirational value of those good performances that were seen. Nevertheless, the team has two tough dual meets remaining. This Saturday MIT will host their number one rival, Dartmouth. With the momentum of a 6-1 record this year and with the spirit that was absent against Plymouth State, the team will try to break their five meet losing streak against Dartmouth.